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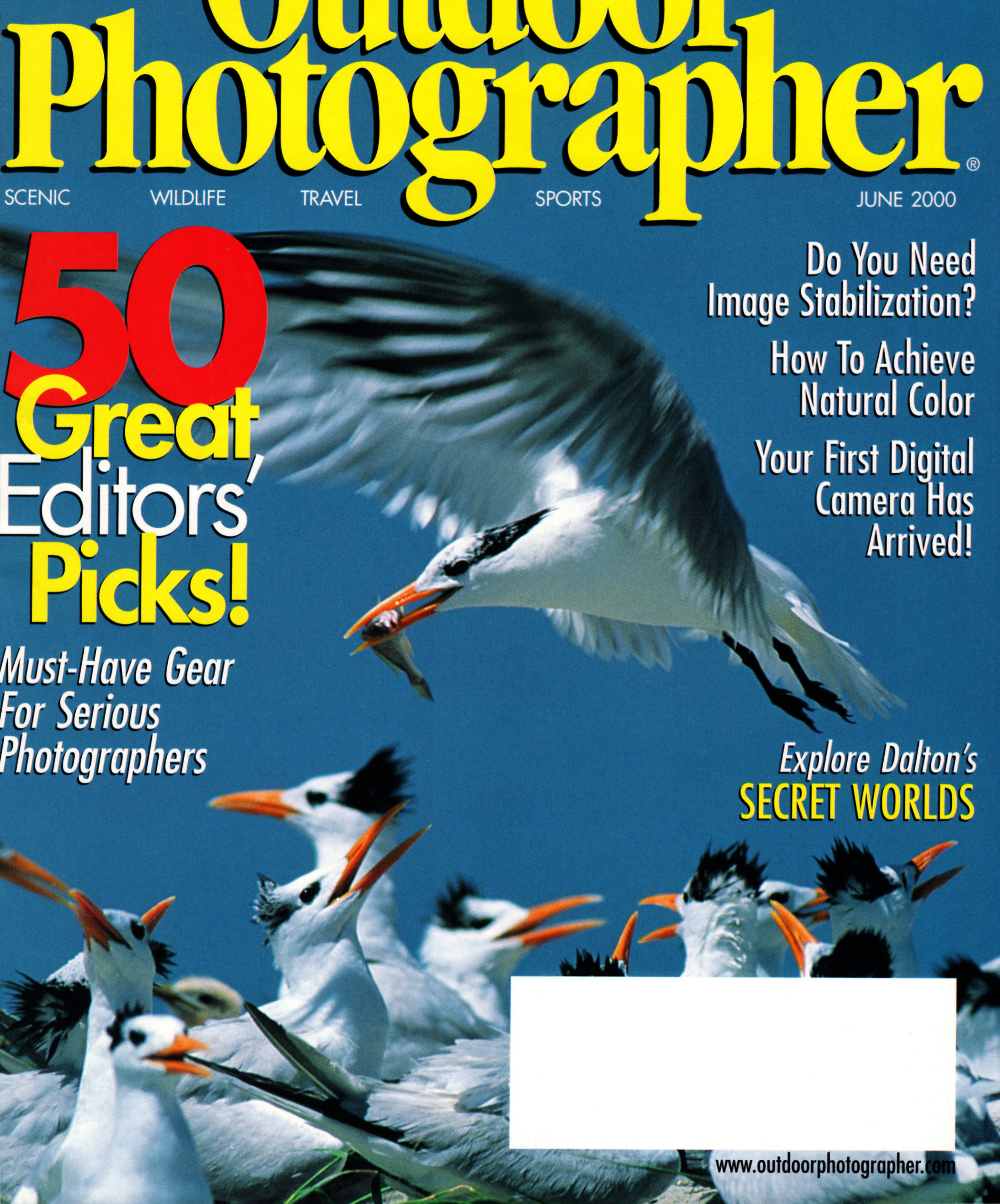

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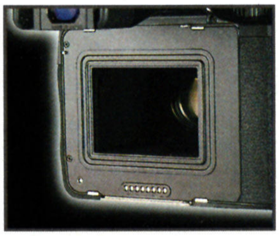

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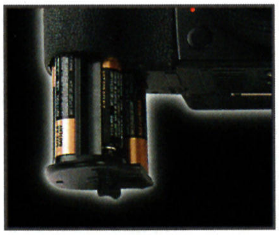

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June 2000 Scenic Travel Wildlife Sports Vol. 16 No. 5

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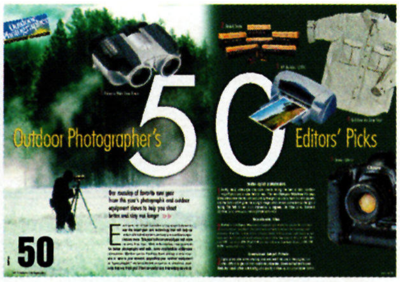

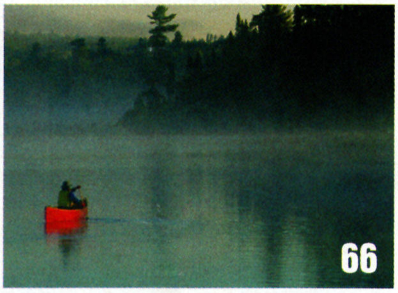

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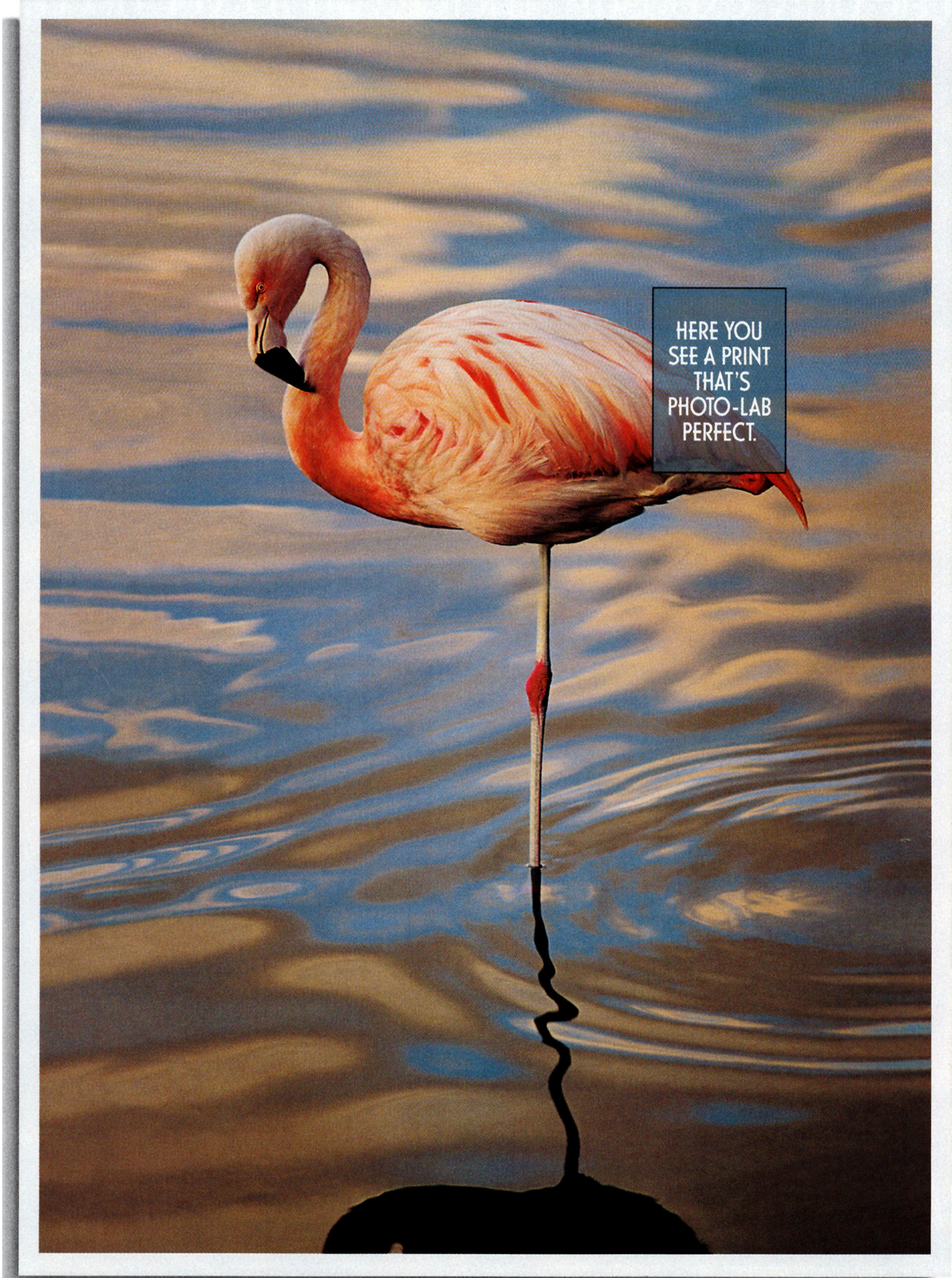
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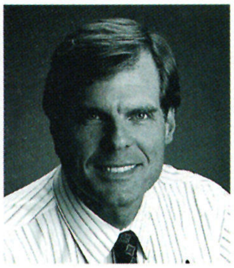
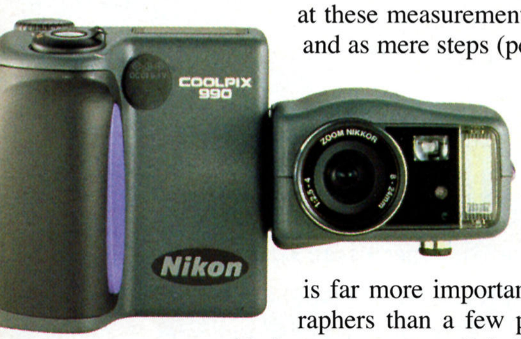


"Your First Digital Camera Has Arrived!" This cover blurb (not necessarily the largest on the cover) has very special meaning for us at *Outdoor Photographer*. Up to this point, we've generalized that *digital*, as it applies to the needs and uses of our readers, most likely involves images that begin on film and are then scanned for alternative uses as issued from inkjet printers or shared on the Internet. Heretofore, digital cameras—and to some degree, many inkjet printers—weren't up to the requirements of our avid, discriminating readers.

However, earlier this year, digital photography reached a fork in the road of its development and the industry took a path that we anticipate will set the stage for the foreseeable future of digital photography as it relates to photo enthusiasts. Two highly significant developments came out of the Photo Marketing Association (PMA) Show in Las Vegas. First, several camera manufacturers introduced their versions of the new 3.3-megapixel chip. The immediate benefit is to empower digital cameras to produce satisfying enlargements up to 8x10—and beyond. Second, two manufacturers of inkjet printers now boast inks with colorfast properties up to 20 years or longer.

digital Outdoors
the digital wave

But don't misconstrue our meaning. The revolution isn't in the simple megapixel count or the properties of the inks. Surely, we'll soon be looking back at these measurements as both outdated and as mere steps (perhaps annually) in the long climb of camera resolution and print quality. Instead, the watershed represented by the latest state-of-the-art is far more important to us as photographers than a few pixels or years. At this juncture, we see digital taking a profound step in the direction of digital photography for *photographers*. The need for more megapixels and longevity can only be driven by the need to serve *photographers*, the enthusiasts who are forever driven to improve image quality and advance their artistic expression. Simply put, computer players, Web users, insurance adjusters and real estate agents (all the original cliché examples of early adopters who were expected to account for a large proportion of digital camera users) don't need a 3-megapixel camera to capture an image for e-mail, a Web site, a business document or PowerPoint presentation. In context of the current and near-term capabilities of the Web, these advancements in quality are unnecessary or overkill.



Canon
PowerShot S20
3.3 MEGA PIXELS
DIGITAL CAMERA

On the horizon is an SLR-like camera like the one displayed under glass in Canon's show booth at PMA. Bearing no formal nameplate or description, it was rumored to be this manufacturer's answer to what so many have been waiting for since the term "digital" was first uttered in relation to filmless cameras: an affordable amateur camera that can make use of a whole system of lenses and accessories. When products like this become widely available, the digital camera will have matured far beyond its debut as a Sharper Image-like gadget or the 21st century's answer to Polaroid's instant pictures.

In this issue, as a "digital" addendum to our "50 Editors' Picks," we provide a peek at some of the new digital cameras along with some other photo-sharing products. In the upcoming September issue, we'll go into greater depth on the benefits related to the next generation of digital cameras from which you may choose "your first digital camera"!

—Steve Werner,
Publisher/Editorial Director

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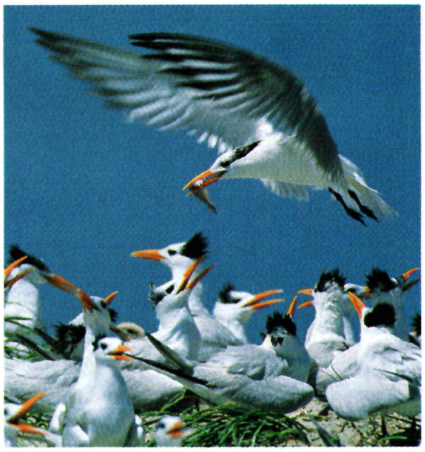

Photographer: Thomas Blagden, Jr.
Location: Royal tern nesting colony, Devereaux Bank, at the mouth of the North Edisto River, South Carolina
Equipment: Nikon F4, Nikkor 300mm, Fujichrome Velvia
Situation: In 1991, I was photographing this colony of terns from a blind at the mouth of the North Edisto River in South Carolina. The nesting colony is on a sandspit of an island right in the river mouth. Every spring, in May, the terns come and dominate the island until August. During that time, the colony lives a tenuous existence, braving summer storms and high spring tides. Often, two-thirds of the colony gets washed out, and still they come back and do it all again the next year. Such is the drive to reproduce.

I love places like this little sandspit. The river, the ocean, the island and the coastline are all part of a fragile and dynamic ecosystem constantly in flux. When Hurricane Hugo came through South Carolina, the island completely vanished, only to reappear a mile south sometime later.

Photographing wildlife, like these terns, in places like the river mouth is challenging. If you're game to try it, I recommend that you study up on the animals you want to catch on film. Get to know their habits. Be patient and observe them. You'll be able to predict where action is going to happen, and you can be ready to photograph it. For this image, I knew the adult birds would be coming in to feed the young with fresh fish. I watched the wind to determine how the birds would be oriented and also to predict how the adults would hover. As they say, luck is what happens when opportunity meets preparation.

step-up to medium format for less than $1,500

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KODAK E100SW
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27A
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DAK E100S
28

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2001 NANPA Student Scholarship Program

For the seventh straight year, the North American Nature Photography Association (NANPA) will be offering at its annual summit a one-week nature photography workshop for 10 lucky high school students. During the week, students will participate in classroom and field instruction, meet with some of the world's top nature photographers and attend the breakout sessions during the summit. NANPA's 2001 student workshop and annual summit will be held January 14-21 in Las Vegas, Nev.

High school students (ages 14-18) with a demonstrated interest in nature photography are encouraged to apply. To be eligible, students must be nominated by a current NANPA member. While the students must cover their travel expenses to and from the summit, NANPA's Infinity Foundation will cover the cost of lodging, meals and instruction during the summit.

To obtain an application, contact NANPA, 10200 W. 44th Ave., #304, Wheat Ridge, CO 80033, (303) 422-8527. The application is also available at the student section of NANPA's Web site: www.nanpa.org. For more information, contact Steve Beyer at (734) 368-0630 or steve@beyerphoto.com.

Jim Clark
Via e-mail

Slot Canyons

I recently returned from five days of photography in southern Utah and northern Arizona (including another return visit to Antelope Canyon) to find the latest issue of *OP* and James Kay's text accompanying his cover photograph of Antelope Canyon at Page, Ariz. I'd like to offer the following comments:

The dangers of the slot canyons, particularly in late July, August and September, can't be underestimated. The hikers referred to in the text were in fact nearly a dozen French tourists who were warned not to go in. Their decision to ignore the warning by the Navajo guide cost them their lives.

Other slot canyons in the region are supervised by the BLM and National and State Park Services, but don't expect a ranger to come tell you not to go in or to advise you of changing weather conditions. Anyone entering a slot canyon must take personal responsibility to thoroughly check out weather forecasts for up to 50 miles away and, in some cases, obtain permits to hike in the canyons.

Thanks for a great publication!

Charles Wood
Park City, Utah

Everyone's Best Prints

Your May issue is wonderful from cover to cover, specifically, the article entitled "Your Best Prints." I hope it's but the first in a series. I've learned through trial and error that certain papers can make the best printers look bad. I've spent a lot of money buying a variety of papers to find one that best satisfies my need for "lab quality." I also want to learn about archival papers, so when I give a framed photo I can have confidence it won't fade for a decade or more. One of the most confusing places I visit is the photo-paper section at my retailer. Manufacturers' specs (weight, brightness) are inconsistent and may not even be listed on the outside of the package. Your guidance here would certainly be helpful to this loyal reader.

Jerry Seaman
Via e-mail

Papers do make a huge difference in image quality, whether it's conventional photo paper at a lab or inkjet paper in your home printer. Like you, we lament that paper manufacturers can't settle on a set of standards that consumers can reference when shopping. As confusing as the paper section may be, the best way to achieve results you'll be happy with is trial and error. Like working in a traditional darkroom, finding the right combination of paper and ink is a multi-step process, but one that's very well worth it. We recommend that you start with your printer manufacturer's premium photo paper and branch out from there.

Epson is the first manufacturer to come out with archival ink and paper for its new Stylus Photo 870 and Stylus Photo 1270 models. Other companies are working on making archival products, too, so stay tuned.

We'll continue to cover inkjet papers and how to get your best prints. Check out our sister publication, PCPhoto *Magazine, for even more information.*

Send your questions to: Letters to the Editor, OUTDOOR PHOTOGRAPHER Magazine, 12121 Wilshire Blvd., Ste. 1200, Los Angeles, CA 90025-1176, or e-mail us at editors@outdoorphotographer.com (editorial matters only). For subscription concerns, call (800) 283-4410. Visit our Web site at www.outdoorphotographer.com.

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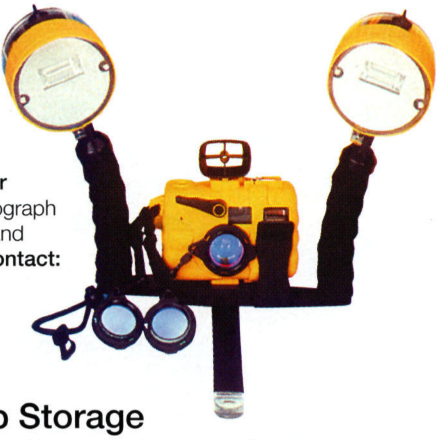
See your subject more clearly in the viewfinder, especially in low-light situations with Fresnel Optics' Beattie Intenscreen, now available for Nikon's F100. It replaces your camera's standard focusing screen, providing approximately 30% more brightness, making it easier to compose and check focus. List Price: $85. **Contact:** Fresnel Optics, (888) 373-7635, www.intenscreen.com.



Seafaring Photo Gear

Take the plunge into underwater photography with SeaLife's ReefMaster MAXX dual strobe system. This complete kit has everything you need to photograph at depths of up to 164 feet: a ReefMaster RC camera, two external flash units and flash extension kits, a 3x close-up lens and an airtight case. List Price: $649. **Contact:** Pioneer Research, (856) 866-9191, www.pioneer-research.com.

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Use your digital camera or flash longer with Sunpak PicturesPlus Nickel-Metal Hydride batteries and rapid charger. These batteries provide more than twice the capacity of standard alkalines and achieve a full charge in just four hours. List Price: $29. **Contact:** ToCAD America, (973) 428-9800, www.tocad.com.

Grizzly Guard

It's a good idea to be prepared for run-ins with bears, mountain lions and the like when you're photographing in the wild. **UDAP Pepper Power Bear Deterrent will help you protect yourself without permanently harming the offending predator.** The canister produces a 30-foot fog of pepper spray to ward off attacking animals. List Price: $49 (with holster). **Contact:** UDAP Industries, (800) 232-7941, www.udap.com.

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Expand your Contax 645 system with the Carl Zeiss T* Tele-Apotessar 350mm ƒ/4 lens. The new lens features two ultra-low dispersion elements for aberration-free photography. Other noteworthy features include ultrasonic autofocus, a minimum focus distance of 5.8 feet and an angle of view of 11 degrees. Estimated Street Price: $5,795. **Contact:** Contax, (800) 526-0266, www.contaxcameras.com.

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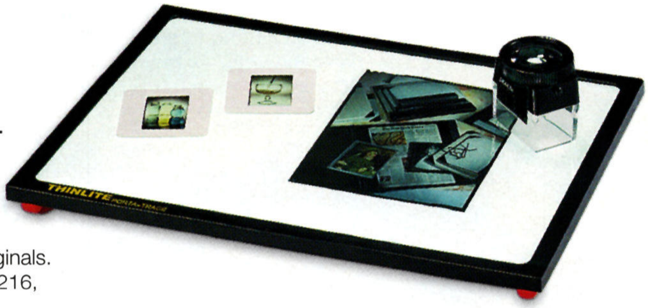
Choose Krill Electronic light sticks for safe, inexpensive illumination in the field. Available in 180- and 360-degree designs in six colors, these convenient waterproof lights won't affect your night vision. Two AA batteries power the light sticks for up to 120 hours. List Price: $25 to $30. **Contact:** Essential Gear, (800) 582-3861, www.essentialgear.com.



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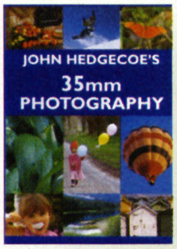
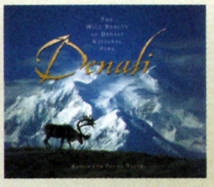
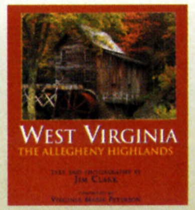
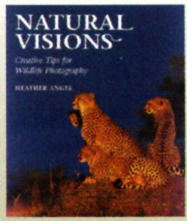
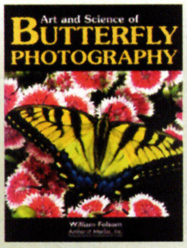
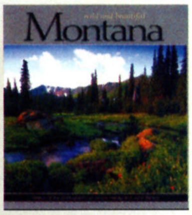












Books 'N Such

John Hedgecoe's 35mm Photography (Collins & Brown, 2000; ISBN: 1-8558-5714-6). This comprehensive guide covers the fundamentals of 35mm photography from camera operation through creative composition and special effects, fully illustrated with the author's photography.

Denali by Erwin and Peggy Bauer (Sasquatch Books, 2000; ISBN: 1-5706-1209-9). Embark on a photographic journey through one of America's most dramatic national parks in the heart of Alaska's wilderness.

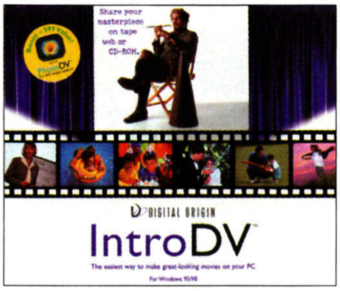
West Virginia: The Allegheny Highlands by Jim Clark (Westcliffe Publishers, 1998; ISBN: 1-5657-9296-3). Explore the quiet beauty of West Virginia's wild places through the eyes and photographs of local photographer Jim Clark.

Natural Visions by Heather Angel (Amphoto Books, 2000; ISBN: 0-8174-4992-2). Use the many tips offered in this illustrated guide by renowned nature photographer Heather Angel to capture better plant and wildlife photographs.

The Art and Science of Butterfly Photography by William Folsom (Amherst Media, 2000; ISBN: 1-5842-8019-0). Learn the tricks and techniques for making successful photographs of one of nature's most delicate and beautiful creatures—the butterfly.

Wild and Beautiful Montana by Chuck Haney and John Reddy (American and World Geographic Publishing, 1999; ISBN: 1-5603-7144-7). Two native Montanan photographers reveal the beauty of the state known as "Big Sky Country."

INFOCUS DIGITAL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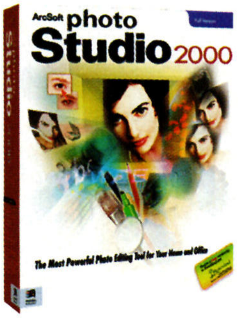
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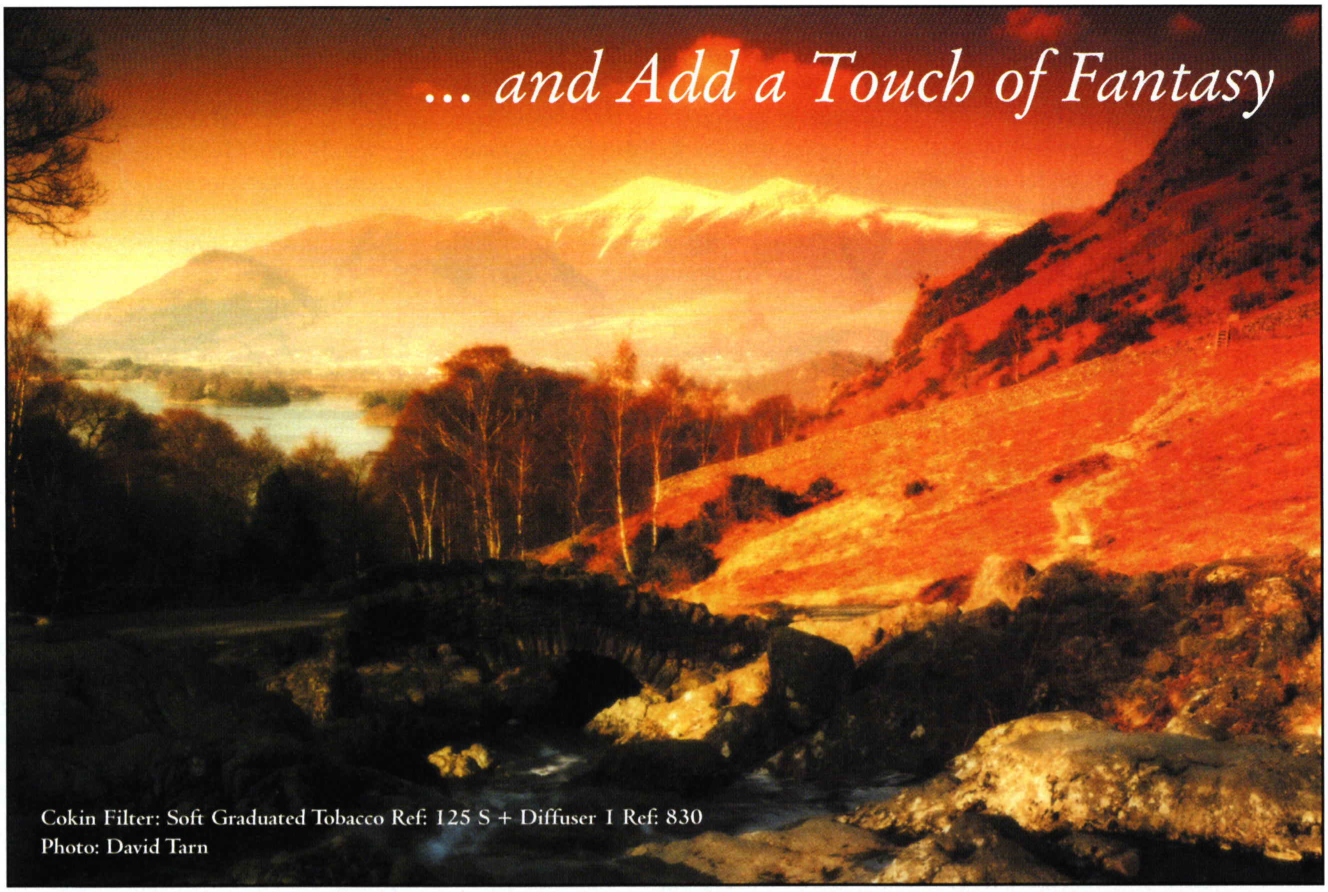
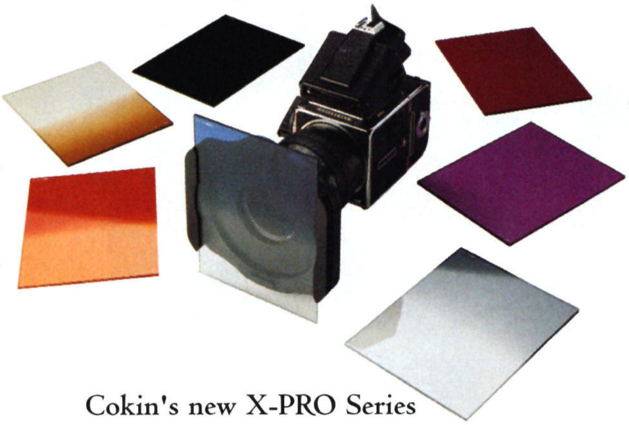
Discover the Cokin Creative Filter System



Cokin Filter: Soft Graduated Tobacco Ref: 125 S + Diffuser 1 Ref: 830
Photo: David Tarn

The Cokin Creative Filter System has everything you need to turn ordinary pictures into extraordinary works of art.

Cokin is a unique filter system consisting of adapter rings and a universal filter holder which comes in three sizes - A, P and X-Pro Series. The system fits lenses with filter diameters from 36mm to 118mm, as well as Hasselblad products. Used by many professional photographers, Cokin is world-renowned for creating dazzling special effects, spectacular sunsets, romantic tones, graduated sceneries and more with top quality results. Choose from over 160 different filters, plus a full selection of specialized kits. The Cokin Filter System is ideal for 35mm and Advanced Photo System SLRs, medium format, large format, video cameras, and anyone with a passion for photography.



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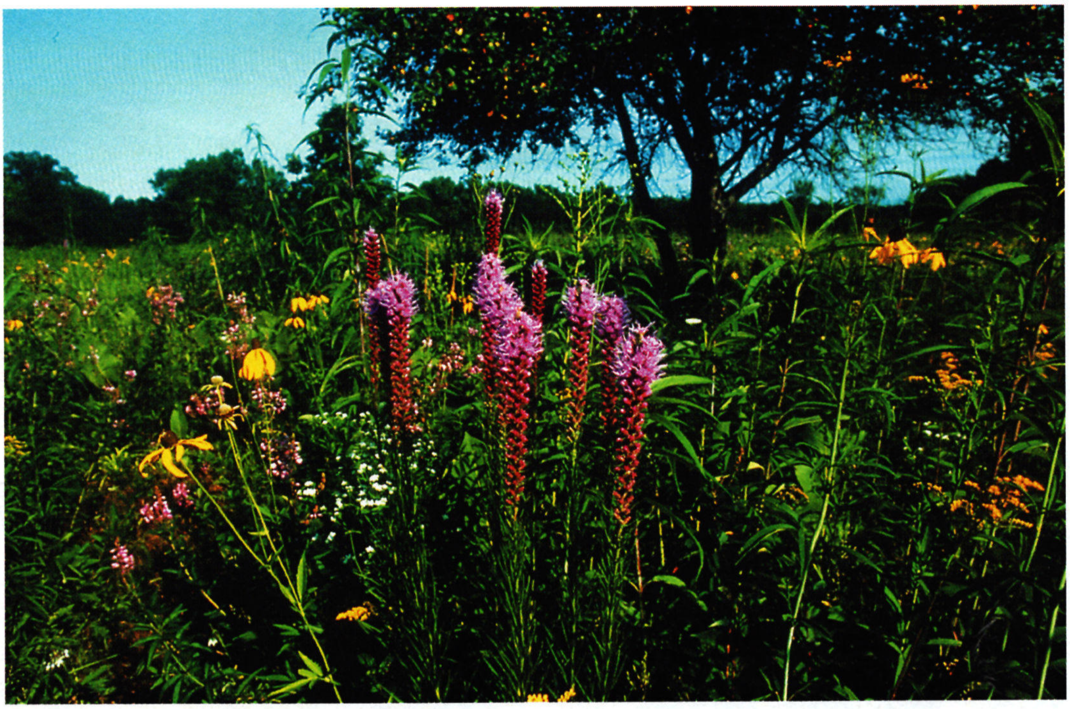
Favorite Places

Wolf Road Prairie, Illinois



LOCATION Illinois. The Prairie State. These words bring to mind images of vast tallgrass prairies stretching to the horizon, what these parts must have looked like 150 or so years ago. While most of the prairie has since been plowed to make way for corn and soybean fields and the vast megalopolis of Chicago, vestiges still remain, one of which can be found in the most unexpected place. In the heart of the suburbs just west of Chicago lies Wolf Road Prairie. This prairie was doomed to be developed as a subdivision in the late 1920s, but the developers got as far as laying sidewalks when the Crash of 1929 put an end to their plans. It lay forgotten until it was recently rediscovered as an example of the vanishing prairie. A group of local citizens, the Save the Prairie Society, worked to preserve Wolf Road Prairie, and it's now designated as a nature preserve.

PHOTO EXPERIENCE Wolf Road Prairie offers the nature photographer a vast array of wildflowers. Bergamot, spiderwort, blazing star, rattlesnake master, prairie dock and several species of goldenrod and sunflower abound. Wild onion, the Native American word for which is said to have given Chicago its name, is common. Big bluestem and Indian grass grow six to eight feet tall in places. Bird life abounds, with redwing blackbirds, goldfinches, northern orioles and other birds of open places. White-tailed deer, red foxes and even the occasional coyote visit the prairie.

Because Wolf Road Prairie has a grid of sidewalks, you can usually find a firm spot for your tripod. Where the sidewalks end, there are well-used paths. Travel off of these sidewalks and paths is prohibited in order to protect plant life. For many subjects, a 28-105mm zoom is useful. A 100mm or longer macro is essential for wildflower and insect close-ups. A 300mm or 400mm gives the extra reach needed for subjects further out in the prairie. Despite the surrounding suburbia, it's possible to use a 20-35mm to take a landscape image that conveys the prairie's former glory.

WEATHER Spring begins the wildflower show. Weather at this time can fluctuate between warm and cool, often with abrupt transitions between the two. Keep an eye to the sky and be ready for a quick jaunt to the car—it's not advisable to be out on a prairie during a thunderstorm. Summer can be hot and humid, so venturing out early or late in the day not only gives the best light, but is more comfortable, too. Part of Wolf Road Prairie is a wetland, so mosquitoes are plentiful (carry repellent). Fall is the cooler and more pleasant season. Winter can be bitterly cold, and the landscape gets pretty drab.

Contact: Save the Prairie Society, www.applicom.com/sps/. **OP**

BEST TIMES Visiting Wolf Road Prairie several times during the warm months will reward the photographer with a succession of spectacular wildflowers. In spring, ephemerals such as rue anemone and wild hyacinth cover the floor of the oak savanna that surrounds the prairie. By summer, the prairie wildflowers are in full bloom. Wild geraniums continue the show in the savanna. In late summer and fall, the prairie grasses turn golden brown and are incredibly beautiful when backlit.

Text And Photography By Todd Bannor

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Polarizing Visions

Think different when outcomes seem doubtful

BY GALEN ROWELL

Exactly a century ago, John Muir accepted an invitation to join a private cruise to Alaska with a select group of talented interpreters of the natural sciences. His benefactor was Edward Harriman, president of the Southern Pacific Railroad, who was under doctor's orders to take a break from his stressful lifestyle or die. Over dinner on the return voyage, Muir thanked Harriman, then made a startling statement. He said that he, Muir, was the richer man, for he knew exactly what he needed in life and Harriman didn't.

While Harriman had amassed material wealth, only to finally venture out in the sunset years of his life, Muir had used the prime of his life to explore the wilds of the American West, including Alaska, with minimal gear.

In the course of my own travels, I seem to meet more Harrimans than Muirs in terms of nature photography—people for whom it's more about acquiring all the right stuff versus people who realize that directly experiencing the natural world, with or without a camera, is the catalyst for all worthwhile outdoor photography.

While I get as excited as anyone over technical innovations that may give me better images in special situations, I'm very aware that many of the images selected by critics as the best of the 20th century were made before SLR cameras, before autofocus, before high-saturation films and before motorized access to photographic hot spots on the seven continents.

Ansel Adams and Henri Cartier-Bresson worked wonders with very different styles and equipment precisely because they avoided letting technology complicate the simplicity of their vision. With view camera and 35mm rangefinder cam-

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eras, respectively, their images embody personal visions made with their feet planted firmly on the ground. Their best work didn't depend on wowing their audience by pushing the limits of the technology of their times to show off extreme wide-angle or telephoto views, artificial lighting that draws attention to itself or vantage points from under the sea or up in the sky. Their work endures in contrast to early sports and flash photographs that have become historical curiosities, like snapshots in the family attic. We look at them to see different times and perhaps techniques, but not for inspiration from the photographer's personal vision. I'm all too aware that I haven't emulated their restraint.

Photography isn't about ever sharper or bigger pictures, nor is it all about art or all about science. It's about communicating visual messages. While there's no denying that photography is highly scientific, many of those photographers most slanted toward that pursuit in the past clearly understood a deeper aesthetic mission. The late, great Edwin Land, who had 535 patents centered around optics, light and the first commercial polarizers and instant film, described photography as "an extended continuum from science to beauty."

In his inner world of scientific creativity, Land frequently made use of what he called "orthogonal thinking" to take the opposite path of a concept that he couldn't make work. Polarizers, known long before he was born, offer an example of one of his most significant mental about-faces. Before Land, they were considered useless for photography.

When I began collecting minerals as a boy, one of the first specimens I bought was a clearer piece of calcite than I ever thought I'd be able to collect myself. I had read in a textbook that calcite was dichroic, and that its well-developed natural cleavage in two planes allowed parts of large crystals to be broken into flat-sided rhombohedrons through which letters and lines appeared double. I amazed my friends holding the calcite flat on paper, though I couldn't see distant objects through my cheap piece.

The old common name for clear calcite was "Iceland spar." Icelandic sailors used to treasure cleaved chunks of calcite that cut the glare from rough, sunny seas when held up to their eyes. Nineteenth-century scientists figured out how to cut calcite into a compound prism to deliver a beam of polarized light, but the natural material was so unsuitable for camera filters that no one before Land had considered that idea. Some scientists had sought other large polarizing crystals, to no avail.

Edwin Land had a powerful personal vision at the age of 18 that led him to drop out of Harvard to pursue optics and found the Polaroid Corporation in 1937. He had been all-consumed by the idea of creating an optical-quality polarizer by growing some kind of synthetic single crystal, but no material proved suitable. One day, his thoughts drifted in the opposite direction. He thought of orienting millions of tiny crystals into an optical soup by means of a magnetic field and a stretching process. Seeing it work before his eyes was the happiest moment of his young life. The rest is history.

Land's style of orthogonal thought is no less important at the beauty end of

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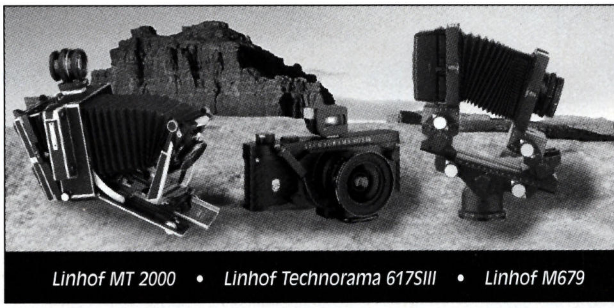

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his photography continuum. One of my most recent experiences relates to a feature I wrote elsewhere in this issue about testing image stabilization on an African photo safari. It really works, but am I going to rush right out and buy a whole system of Canon IS lenses or exclusively use Nikon's new VR (Vibration Reduction) zoom when it comes out later this year? No. That feature article focuses on technology that works wonders some of the time. This column focuses on creative visions, without which all photographs of the natural world would fail to communicate beauty.

> *Directly experiencing the natural world, with or without a camera, is the catalyst for all worthwhile outdoor photography.*

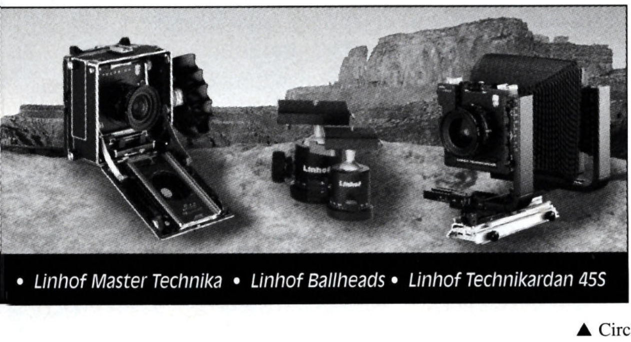
My favorite Africa photograph wasn't made with either of the extreme telephoto systems that I was testing. Though I had an arsenal of the latest lens technology beside me as a long herd of zebras passed single-file through the grass after sunset, I found myself agonizing between two options destined for mediocrity. I had a camera body preloaded with Fuji MS100/1000 film. If I rated it at the full ISO 1000 and had it push-processed, I could shoot the Nikon 400mm *f*/2.8 at 1/60 sec. on a tripod. If I used the Canon IS zoom wide open at *f*/5.6 at 400mm, I'd be at 1/15 sec., too slow for image stabilization.

By either choice, the best I could hope for would be a zebra in grainy mid-step before an out-of-focus forest with shadows smoked from black to gray by more than three stops of push-processing. Instead, I thought about what would happen if I did just the opposite. If I used my slowest ISO 50 Fujichrome Velvia with my *f*/2.8 80-200mm zoom closed down to *f*/16, I could shoot a 10-sec. exposure. Outside of a national park, I was where I could get out of my safari vehicle and set up my sturdy carbon-fiber tripod for a tack-sharp landscape, with a wispy ribbon of zebra stripes weaving through the grass.

Like Edwin Land, I learned early on to think different when outcomes seem doubtful. For me, it may be as simple as exposure, composition or not bringing all the equipment I thought I needed, but it's usually more subjective. My best shots of polar bears didn't come from the good days when I found dozens of them from a tundra vehicle, but from parking by a mother with cubs on a day when no one wanted to go out in a blizzard. Almost everything that can go wrong with outdoor photography can be turned into a compelling photo by creative orthogonal thought—blizzards, haze, rain—with the exception of running out of film or giving up.

For more of Edwin Land's philosophy and a fine explanation of his counterintuitive retinex theory of how color is created in the mind rather than being part of the external world, read Victor McElheny's 1998 biography, *Insisting on the Impossible.* **OP**

***Galen Rowell**'s Web address is www.mountainlight.com.*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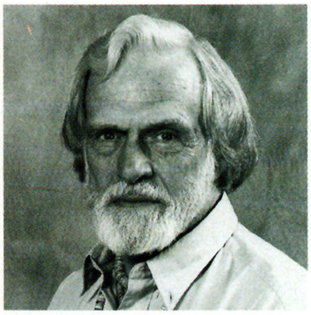

Grousing About

Take a close look at these unique birds

BY LEONARD LEE RUE III

About 25 years ago, I was teaching outdoor education in Silver Lake, N.J. On my first nature walk class of the day, one of the teachers showed me a feather that he had picked up on a bird walk and asked me if I could tell him from what bird it had come. Before I could answer, the sarcastic gym teacher spoke up: "Of course. And he can tell you whether it's male or female and how many children it has."

I looked carefully at the feather and said, "This feather came from a ruffed grouse's tail and it came from the right side as you can see that the barbs are longer on the right side than they are on the left. The feather is from a female because it's less than 5¼ inches in length. Because it's early May, and she's a female, she should be incubating 10 to 12 eggs right now."

The kids were delighted that I had silenced my skeptic and wanted to know how I could tell so much from just one feather. I explained that after years of study and observation, I had just written a book on the ruffed grouse the previous year.

Of the 10 basic grouse and ptarmigan families found in North America, the ruffed grouse has the largest range—in boreal forests from the Atlantic to the Pacific, up to Alaska and down the Rocky Mountains to Colorado and in the Appalachians to Georgia. Unfortunately, the population is shrinking, mainly because of the destruction of its habitat by the population surge of white-tailed deer. The grouse needs brushy cover in which to survive, which is the deer's favorite food.

If you want to photograph grouse, start by contacting your state game commission. Every game department has excellent biologists who know what kind of critters live in what particular areas in their state. In many cases, they can pinpoint the precise location for you to start your search.

Of all the grouse, the blue, spruce and ruffed grouse are the most individualistic. They don't gather in leks, or booming grounds, as do the sharptails, prairie chickens or sage grouse. They're not found in open areas as the three ptarmigan are so that their activities can be seen for long distances. Of the blue, spruce and ruffed grouse, I've found the ruffed grouse to be the hardest to work with because it's hunted more frequently, has been subjected to more pressure because it lives in closer proximity to man and thus has become far more wary and secretive. In true wilderness areas, the ruffed grouse are as tame as the blue and spruce grouse, both of which are nicknamed "fool hens" because of their lack of fear of man.

The best way to locate ruffed grouse is to visit their habitat in early spring and listen for the male "drumming." Ruffed grouse may drum in any month and at any time of day or night, but it usually starts in early March, peaks in April and tapers off at the end of May. The drumming proclaims the male's territory and acts as an attractant to the female. Under the best conditions, there are seldom more than four adult males to a square mile, so it's imperative that you find the drumming log.

Although the drumming is usually done from a log, I've seen ruffed grouse drum while sitting on top of a large stone, a stump, a mound of dirt and even on a large grapevine that was on top of an old stone row. The preferred log is huge, old and moss-covered, with the root structure still attached, usually the trunk of a tree that has fallen naturally, although as long as it's almost horizontal it can be the trunk of a tree that has been cut down. There will usually be a pile of droppings at one end of the log, and the log will show signs of wear in the precise spot the male uses for his drumming. He uses the same spot and faces the same direction every time.

(Cont'd on page 106)

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The Nature Conservancy

National Forest Foundation

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The Strong Foreground

Compositional trends can be a trap or a step toward your own style

BY WILLIAM NEILL

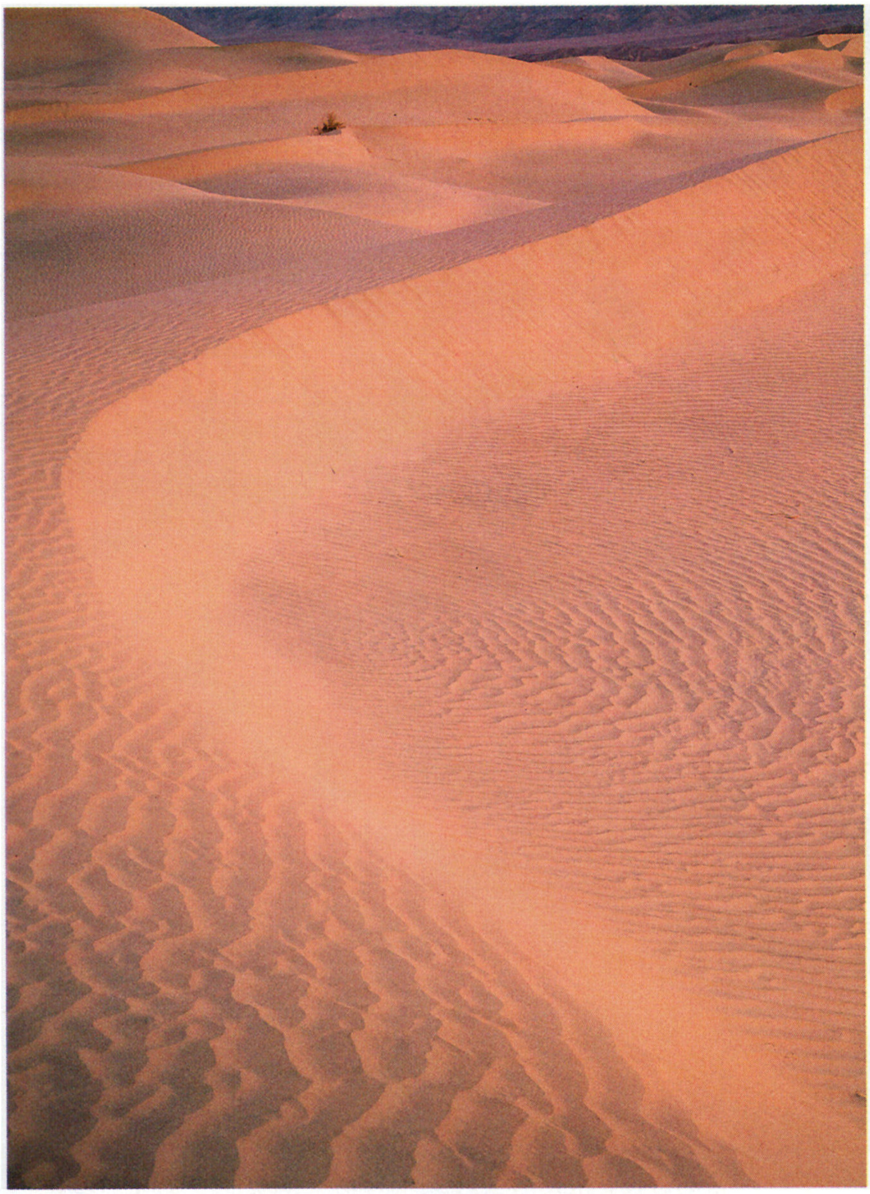
Sand dunes encircle me. It's a freezing January morning in Death Valley, and the darkness in which I've just hiked is lifting with a warm glow. Beauty surrounds me. The camera is ready, and decisions must come quickly as light and time wait for no one!

The intuitive process of selecting a composition starts to kick in as I see the light bringing out the ripple textures of the sand. Aiming my camera at a perpendicular angle to the dawn light, the cross-lighting reveals the wonderful texture, and I find a beautiful dune ridgeline that runs in that direction. The texture extends right to my feet, providing a graphic foreground that curves toward the more distant dunes. I manage to make three variations of this scene before the sun breaks over the horizon, which changes the scene dramatically.

A common technique in landscape photography combines a strong foreground object, such as wildflowers, with a mountain range rising above in the composition. A wide-angle lens is placed low and close to the foreground object to make it appear larger than if the camera were at standing height. Since a wide-angle lens makes distant objects look smaller, this technique makes the foreground a major design element while the faraway objects recede into the background.

The great advantage of this approach is that the viewer is given a strong sense of being there, a sense of immediacy. In a way, it's more a transportive device of composition rather than an interpretive one. It's not that the "strong foreground" technique can't be creative; it's just easily and often overused in my opinion. It's an excellent approach for stock photography, as it provides editors and publishers with descriptive photos that make their readers feel present in the

(Cont'd on page 107)



SIGMA

OUR WORLD

Drawing Closer, the Lens Reveals a Rich Tapestry of People and Colors – Elephant Festival, Thailand.
Ben Simmons: Born 1952, Georgia, USA. Studied photography at University of Florida. Published a photography book focusing on his original view of Japan, after visiting the country as a photojournalist in 1983. Currently he is engaged in various creative activities. Photo data: Sigma APO 500mm f/4.5 EX HSM; exposed for 1/250 sec. at f/5.6.

BEN SIMMONS SHOOTS THE WORLD WITH A SIGMA LENS

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Shaking In The Cold • Doing It Full-Time
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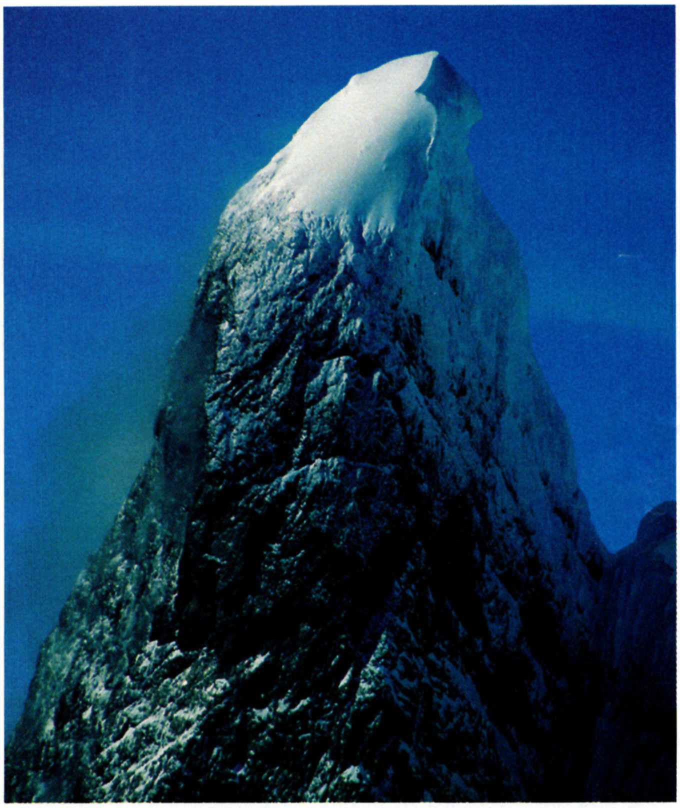
BY GEORGE LEPP



Shaking In The Cold

Q *I've signed up for a December trip to Antarctica. More than likely there will be no return visit. A lot of the time will be spent exploring the coast in zodiacs and playing around on ice. A tripod is out of the question. One choice is to leave my existing older equipment at home and spend a few thousand dollars on two Canon IS lenses (28-135mm, 75-300mm) and two Rebel 2000 bodies. The other choice is to buy a monopod and try to use that as a brace with my existing equipment. My question: On something such as a zodiac, will IS make a $2,500 difference? Can the large movements of a small boat as opposed to the shaking of a hand be handled by the IS system?*

M. Fanelli
Golden, Colorado

A You're right that this trip to Antarctica will be a trip of a lifetime and not an inexpensive one. Once you're back, your memories will fade over time, and your images will fade over a longer period of time. The images will be very important to you, and I'd advise making the most of the photographic opportunity. Your lens and camera choice is a good one for several reasons. The Canon Rebel 2000 camera body is relatively inexpensive with many features, both manual and auto. The camera is very lightweight, and will work well in the conditions you'll experience in Antarctica if you're careful with batteries.

The IS lenses can be very important because much of your photography will be from the main ship as you

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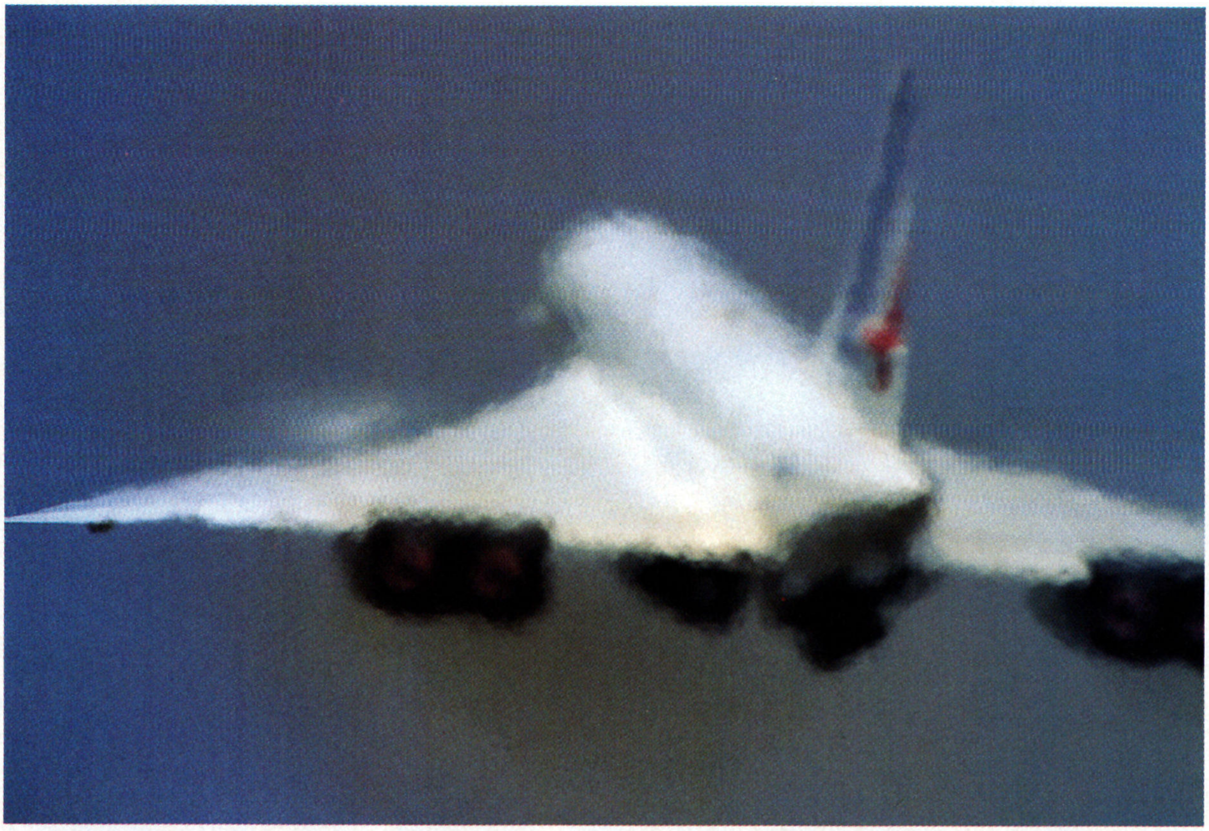

OUR WORLD

Expressing the sense of awesome speed as a giant bird takes to the air
— Charles de Gaulle Airport, Paris.

Katsu Aoki: Born 1944, Saitama, Japan. Graduated from Tokyo Photography School. Became a freelance photographer specializing in travel and aircraft, while working in advertising and public relations, following a period of newspaper sports photography. Has published numerous photographic books and software titles.
Photo data: Sigma APO 50-500mm f/4-6.3 EX RF HSM; exposed for 1/500 sec. at f/8.

KATSU AOKI SHOOTS THE WORLD WITH A SIGMA LENS

Compared to conventional passenger jets, the take-off of the Concorde is simply breathtaking. The SIGMA lens captures this sense of overwhelming speed with its 500mm focal length. Using a Multiple Structure Inner Focus Zoom System, this high magnification lens offers a 10x zoom ratio, handling everything from standard imaging to super telephoto shots. Its SLD (Special Low Dispersion) glass offers impressive optical performance, minimizing chromatic aberration, while the 7-group Zoom System provides superb crispness and clarity at 500mm super telephoto range. And the use af a magnesium alloy for the tripod mount further enhances its lightweight mobility. In addition, this lens can also be used as a manual-focus 140-700mm f/7.3-8.8 or 200-1000mm f/10.4-12.6 lens, when fitted with optional APO 1.4x or 2x teleconverters

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cruise. You can't use a tripod because of the vibration from the ship's engines. Handholding is the way to go—you absorb the vibrations. Photography from the zodiacs will also benefit from the image stabilization, but remember that this isn't magic technology. You still have to be as steady as possible and follow all the rules of good technique. Image stabilization adds the effective capability of two additional shutter speeds. The IS lens becomes very important when you handhold a 300mm lens.

The monopod idea can also help you get sharper images while on the ground. On the two trips I've made to Antarctica, I took along a light tripod with a long lens to photograph the penguins. For those readers with Nikon equipment, Nikon has announced an 80-400mm Vibration Reduction lens that will have all the advantages I mentioned for the Canon optics. The technology is going to help us all in the future.

The two lens focal lengths you mentioned are also a good choice. From the ship's deck, you'll be able to quickly move in and out to fine-tune your compositions. The two images here exemplify what one can expect in Antarctica using zoom lenses. The photographs were taken handheld from the bridge of the ship while cruising through the Lemaire Channel. A polarizing filter was used to darken the sky and add contrast to the scenes. Hope you have a great cruise!

Doing It Full-Time

Q *I'm an amateur photographer who's considering a change in profession to wildlife photography. I'm a wildlife biologist, but due to the lack of funding in wildlife management here in Canada, I've been in sales for the last four years. My true passion is wildlife. I spend countless hours every week viewing and photographing these animals. I take up to 20 to 30 rolls of film a month. How do I start to sell and promote my work?*

B. Clarke
Worthington, Ontario, Canada

A I get a lot of letters with this same question: How can I make my living doing what I love? When it comes to wildlife photography, it isn't easy. There once was a dearth of good field photographs of wildlife natural history, but this has changed; so many part-time photographers have been taking great images over the last 10 to 15 years. The stock photo agencies aren't taking any more photographers unless they have incredible images or a whole new way of seeing. The market is flooded with excellent images.

One problem with natural-history wildlife images is that they pay very little unless they're used for commercial ads. Textbooks and magazines have very small budgets. The larger fees come from advertising uses, but these are often images that are set up versus taken in the field. I don't mean to paint a bleak picture, but the life of a professional nature photographer has more to do with making ends meet than it does taking beautiful images.

On the positive side, it's important that you're a biologist and living in an area that might not be over-photographed already. If you can write and submit complete packages of text and photographs, then you'll have a better chance. There's always room for another Art Wolfe, John Shaw or Jim Brandenburg; besides, those doing the majority of the work aren't going to be around forever. You might look for John Shaw's book, *The Business Of Nature Photography.*

The photography of natural-history subjects will always be a wonderful endeavor for any photographer to pursue, even if it isn't to make a living. Through nature photography, we have a front-row seat to what's happening around us, and we come away with a greater understanding of the natural world. The additional bonus is that we can share these experiences with friends through our images and pass on an appreciation of these things and places. This is our only hope in preserving them for future generations.

Processing Film

Q *I've recently taken up photography as a hobby, and I'm not sure of the best way to have my photos developed. I'm not always happy with the "drugstore" developer's quality, and I don't have the time to set up my own darkroom. Do you have any suggestions for get-*

ting fast, quality development that won't cost an arm and a leg?

S. Vostal
Plymouth, Michigan

A Finding a lab that does good work for you is an important step. Check out your local mini-labs and drop off some test rolls of films. See how they treat your film and you. You probably don't need to be paying premium prices from a pro lab, but you want to get well-processed negatives and slides that you can use as you improve your photography. With a good local lab, you can take the negatives back that weren't printed properly and they'll redo them. I'm assuming that the local lab will give you clean images without watermarks or dust.

With clean slides and negatives, you'll later be able to scan these images into a computer and have complete control of the finished product. The latest advancements in inkjet printers are allowing us to make prints at home without the need for a darkroom, and with a longevity factor that rivals silver prints. So before you consider setting up a darkroom, think about the brave new world of a digital imaging system. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com.

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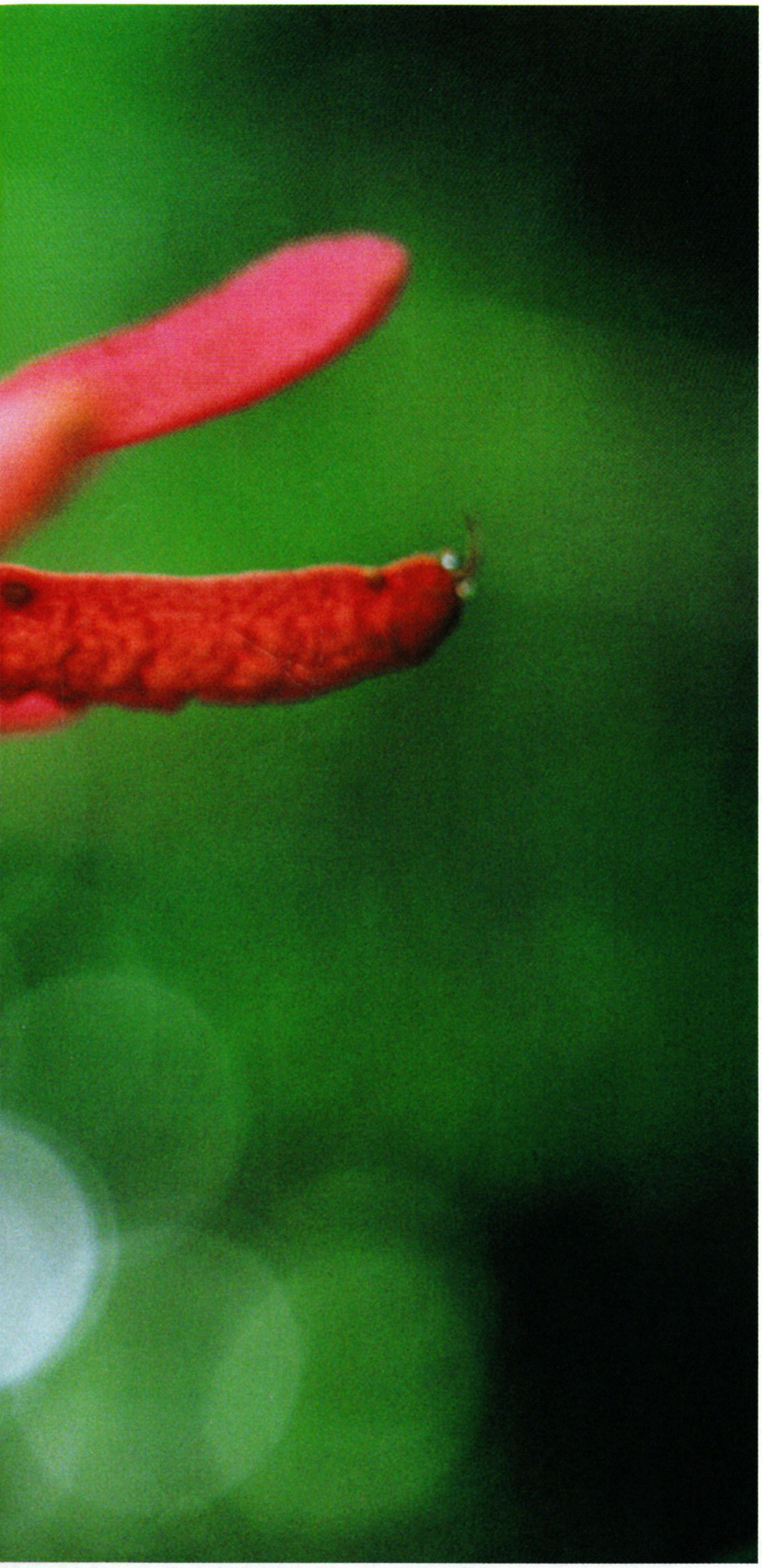


BY FRANS LANTING

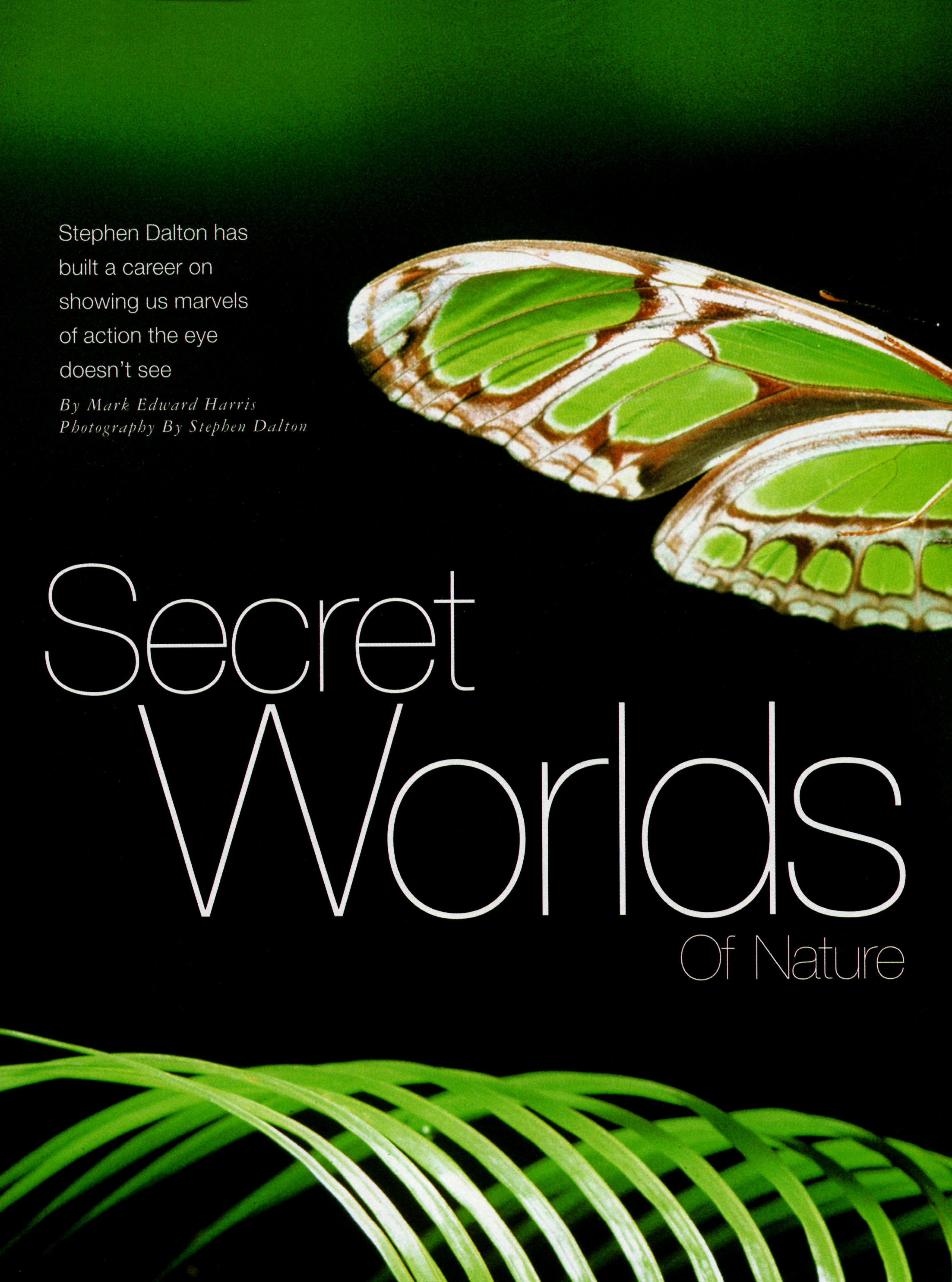
During a jungle hike in Surinam, I came upon a passionflower with a few ants around its base. At first sight nothing seemed unusual. Ants are everywhere in tropical forests. But I had read about the symbiosis between passionflowers and ants, so I knew there was more going on.

Passionflowers have nectaries to attract hummingbirds, who reach deep inside the flowers to feed; in the process, their heads are dusted with pollen they carry to the next passionflowers they visit. Bees can't get down the narrow passage to reach the nectar, so they try to stage attacks on the nectaries by chewing into them from the outside. But they're fended off by guardian ants, who have been lured into defensive service by the passionflowers. Special nectar glands on the flower stems give the ants an incentive to keep all other insects away.

To summarize this complicated story in a single image, I'd normally want to apply sophisticated photographic techniques, but that particular day, all I had with me was a macro lens, so I had to find a minimalist solution. I sank to my knees to get eye-level with the ants. I crawled around the passionflower to find a perspective that showed the key elements in this story.

My lightweight jungle kit always includes an aluminum foil survival blanket, which I turned into an impromptu reflector. By draping it around the flower, I bounced some much-needed light onto the petals. I fine-tuned my position to take advantage of highlights in the background, which my lens, set at a wide-open aperture, rendered as sensuous circles. I used them to spotlight the two most important features of this intricate symbiosis: The exotic pollen-bearing tips of the passionflower are juxtaposed with the guardian ants who have become servants to the flower's needs in an image where science is seen. **OP**

For more information about Frans Lanting and Terra Editions (Lanting-signed books and fine prints), visit www.lanting.com.

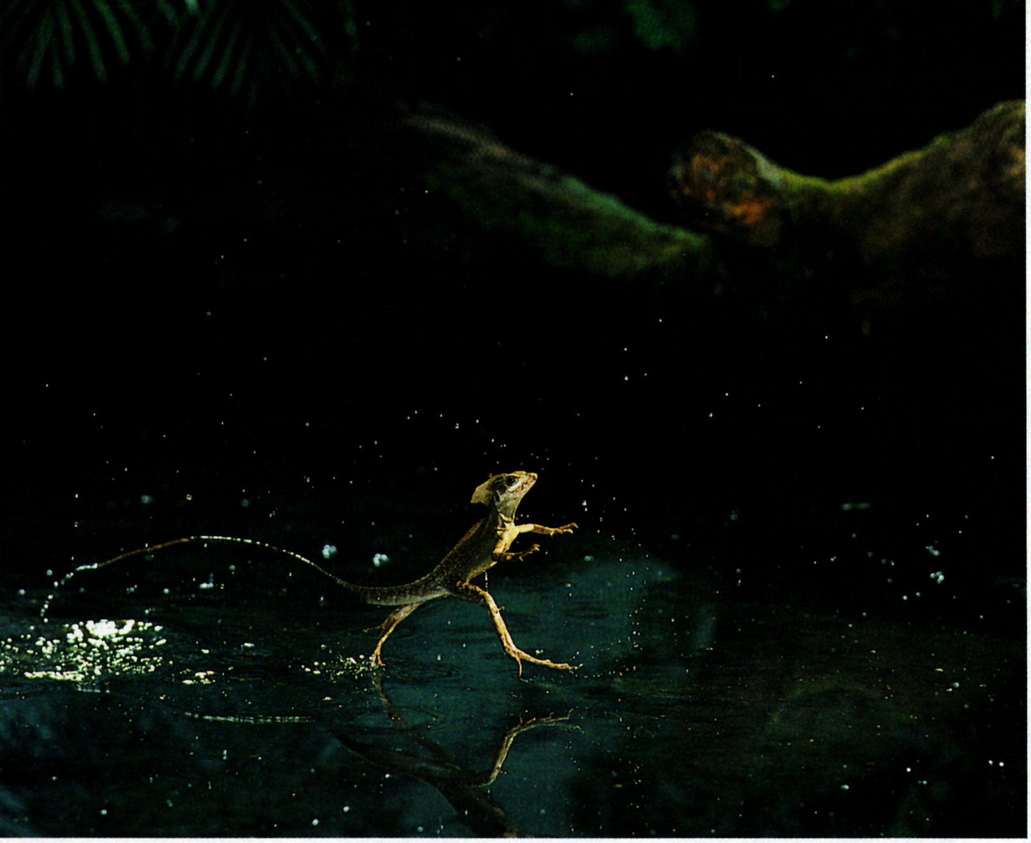


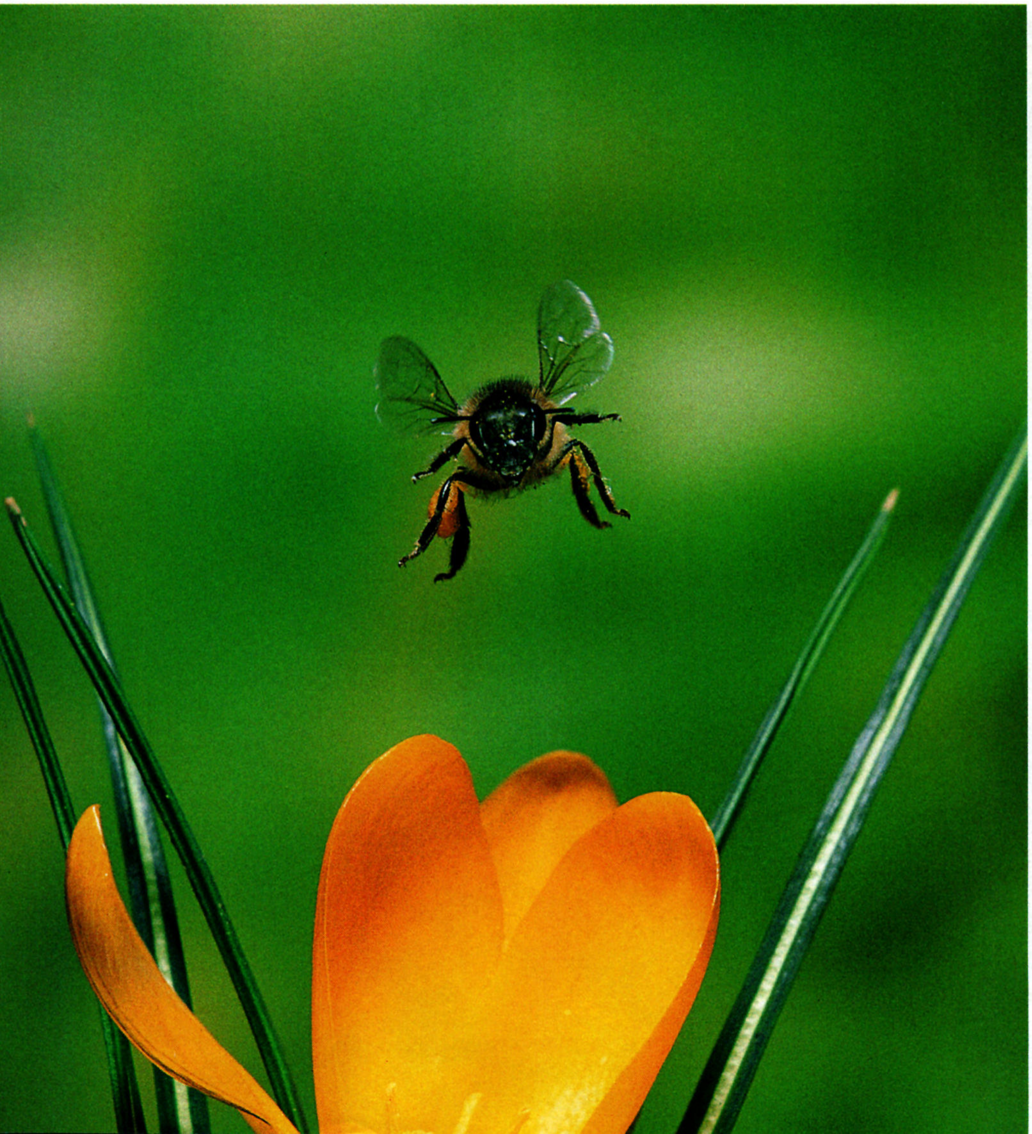
Secret Worlds Of Nature

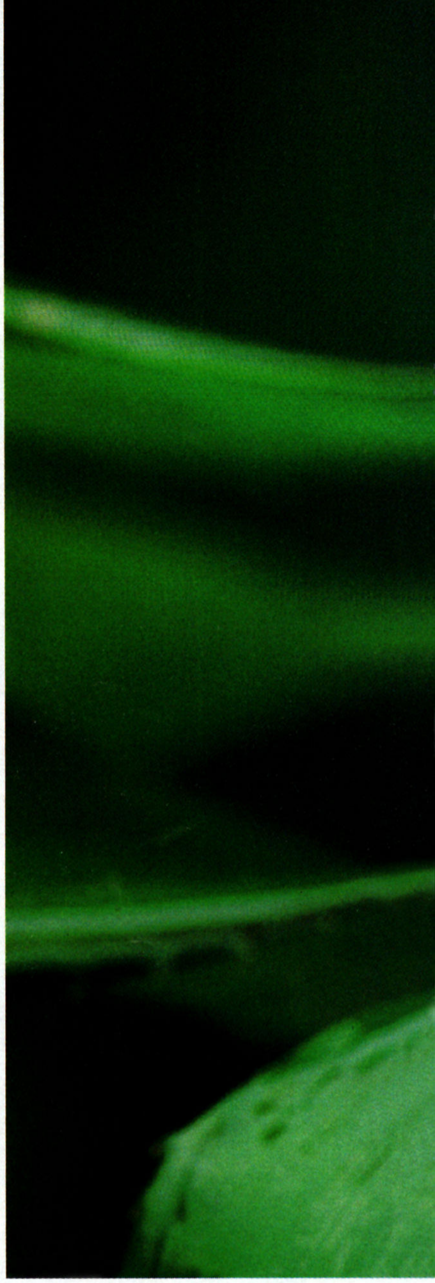
Stephen Dalton has built a career on showing us marvels of action the eye doesn't see

By Mark Edward Harris
Photography By Stephen Dalton

The concept of photography—to freeze a fleeting moment in time—is wondrous enough, but when photography records actions that happen so fast that the naked eye and brain can't comprehend them, that's truly incredible. That's exactly what British photographer Stephen Dalton has done again and again, but what takes his images up another notch is that they're artistic, creative photographs that go far beyond the gee-whiz factor of just being able to capture some moments at all. His photography has arrested the movement of a menagerie of creatures from insects that beat their wings 1000 cycles per second to birds sweeping into their nests to chameleons caught in the act of snatching a snack with their sticky-tipped tongues. Dalton has joined the ranks of past photographers like Muybridge, Edgerton and Mili as a photographer capable of unveiling the secrets of science







Stephen Dalton's amazing stop-action photos show us a world of nature that we can't see unaided. OPENING SPREAD: A remarkable angle on an incoming green helicoid butterfly of the Venezuelan cloud forest. THESE PAGES: A brown basilisk literally runs on the water; A red-eyed tree frog hangs out by its bromeliad home; An incredible shot captures a honeybee making its final approach to a crocus.

and nature that only reveal themselves in micro-seconds.

As a budding wildlife photographer in the 1960s, Dalton faced some extreme challenges in doing this kind of work. Lenses were slow, cameras had no autofocus, motordrives were a thing of the future, and TTL metering had barely registered as an important technology. Because of these constraints, photographers often produced images of nature's little creatures that were static. In fact, anesthetized insects in front of ponderous view cameras weren't uncommon setups. While researching existing imagery in preparation for his first assignment, photographing honeybees in black-and-white for a New York publisher, Dalton realized that no images existed of insects in flight. He became obsessed with finding a way to do it.

Outdoor Photographer: High-speed photography has usually been associated with technical or man-made subjects. How did you become involved with nature photography?

Stephen Dalton: I've been fascinated with natural history since I was a kid, and it was an interest further fostered by my father, who was also a keen amateur photographer. But my interest in photography didn't really germinate until my teens. Eventually, I did a three-year, full-time photographic course at the School of Photography, Regent Street, which is now part of the University of Westminster. At the time, the course was the finest in the country. However, before studying photography, I was pushed into a job which proved far from satisfactory. I joined a company in London which manufactured tractors and bulldozers—machines which I now perceive as destroyers of our planet. Fortunately, because of my subdued enthusiasm, the job only lasted a year or two. As a student in the early '60s, after the encounter with bulldozers, my passions were directed at insect photography.

Outdoor Photographer: Since no one was doing much photography of active, moving insects at the time, your early work was somewhat revolutionary. How did all of this start?

Dalton: I actually had to do a lot of work figuring out how to do this sort of photography. I devoted much time work-

For most of us, the quick movement of active animals is usually just a blur—if we see these animals at all. By using specially made high-speed flash, Dalton freezes the action, yet he still works to create truly beautiful images with clear compositions and dramatic light. These two pages include images of a river kingfisher returning to its nest with a fish in its beak, a barn owl returning to its nest with a kid's meal and a leaping leaf-tailed gecko. On the next page, Dalton captures an amazing pose of a dormouse with lots of personality.

ALL IMAGES: Leica and Hasselblad cameras and lenses, Kodak Kodachrome and Fujichrome Velvia, custom-made high-speed flash

ing on techniques for obtaining sharp pictures of insects going about their lives in the field, using portable electronic flash, a new high-tech tool in those days. It was all exciting, pioneering stuff. Fortunately, my work in this area didn't go unnoticed, as shortly after leaving college, a New York publisher offered me my first assignment and one which I accepted quickly and happily. It was to illustrate a book on the life of honeybees—all in black-and-white.

As the project approached its conclusion, it dawned on me that I had recorded almost every aspect of the bee's life except the most important—its flight. Yet, the insects' ability to fly is the reason why they, together with birds, are among the most successful groups of animals on the planet. Further investigation disclosed that no photographs of even moderate quality showing insects in flight existed. There was no means of observing in a still picture how an insect used its wings to make the incredible maneuvers we take for granted that they can do. No technique was capable of stopping an insect with absolute clarity in free flight. The solution to this problem was to become my overriding obsession for the next few years—an obsession which was to shape my future.

Outdoor Photographer: What exactly did you want to show?

Dalton: My objectives were twofold. First, I wanted to record flight behavior and wing movements—to show every twist of the wing, every scale and hair in critical focus. Second, and just as important, the insect had to be flying in a setting which evoked the beauty of its natural habitat. Over the next two years, I developed techniques and equipment for capturing on film what, for me, was the miracle of insect flight. I recall the dream-like experience I had when first looking at dripping negatives fresh from the developing tank. There were images of insects frozen on the wing, an aspect of their lives never seen in this way before. The next few years were almost

entirely devoted to the photography of flying insects.

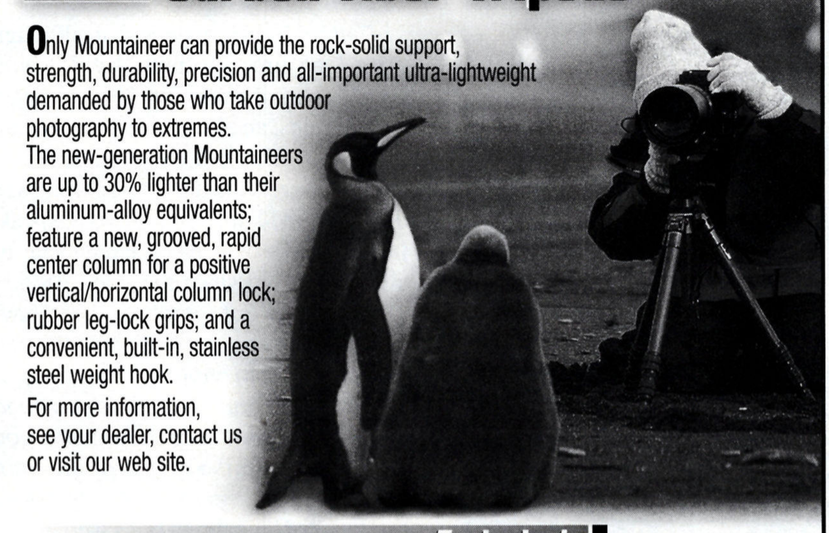
Outdoor Photographer: How were you able to capture a honeybee frozen in mid-flight?

Dalton: As it was, and still is, impractical and virtually impossible to conduct the operation in the field, it all had to be done inside. In their natural habitat, insects, unlike birds, hardly ever fly where you want them. It may take hours or days to set up and adjust the optical and electronic paraphernalia needed to get everything just right, after which the particular insect would probably not appear at all—and anyway, the merest suggestion of a breeze or rain would render the whole exercise a complete waste of time.

My flying insects were done with the standard Leicaflex XL. I clamp a special shutter on the front of the lens, fix the focal plane shutter open, and this add-on shutter is the one that actually fires. The reason for this is that a focal plane shutter takes 1/10 or 1/20 sec. or so to open. A bee can fly a meter in that time. So you have to reduce the delay to about 1/300 or 1/500 sec., which my shutter accomplishes.

I then use a flight tunnel I designed, which is about four feet long, and I persuade the insect to fly through it toward daylight. The insect hits an infrared beam or a series of beams connected to a light trigger, which sets off the camera and flash, so the insect photographs itself. I used to use a grid of beams, but I generally use one or three beams now. It has to be odd numbers. So much of this work is in the preparation because your sharpness and composition are totally dependent on how this is set up. The whole structure looks a bit like a power station with wires everywhere. You couldn't possibly do this type of work outside. The equipment very often has to be left in position for days at a time, and all sorts of fine adjustments have to be made.

The flash duration needed to freeze an insect in flight is about 1/25,000 sec. And the flash units have to be powerful enough to give me a small *f*-stop of *f*/16 or thereabouts so I can be reasonably well stopped down to get the depth of field. In addition, at a magnification of 1:1, there's about a two-stop loss with the bellows. I worked on the technique for doing insect photography for about three years, isolating each problem, then tackling them one at a time, slowly making headway. I set fairly high standards initially. I



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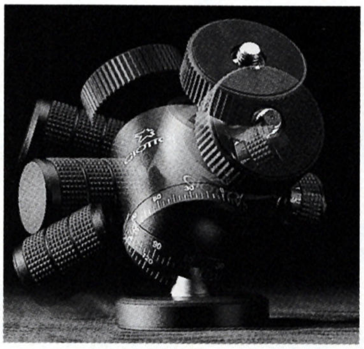

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"What astonished us even more was how well the Kenko teleconverter did."

– Herb Keppler in *Popular Photography*

"In short, there was virtually no sharpness or quality loss…" when compared to the camera manufacturer's own lens of comparable focal length.

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wanted the images to be sharp. I wanted to use high-resolution film. I used Kodachrome II, which was ASA 25. I eventually switched to Fujichrome Velvia.

Outdoor Photographer: I understand you even went to the effort of building your own electronic flash units to achieve your goals.

Dalton: Yes, I've done that, although it's a long time ago now. I did it with a colleague of mine 20, 30 years ago. Ron Perkins, an electronics buff. He did a lot of the detailed electronics. All of the high-speed flash and triggering was designed and built at home, so to speak. In fact, most of it has remained virtually unchanged since the mid-'70s.

Outdoor Photographer: After having so much success with insects, you branched out to capture other parts of nature in motion. What made you head in that direction, and how were you able to achieve the image of the barn owl flying with the mouse in its beak?

Dalton: Once flying bugs were under my wing, I turned my attention to other animals. After all, if the techniques worked with insects, they should certainly work with larger animals whose actions are too fast to be stopped by conventional photography. Over the following years, after photographing frogs, toads, snakes, lizards, rodents and, of course, birds, I soon discovered that I much preferred high-speed work to any other nature photography. Not only did the results reveal aspects of movement and behavior which had largely eluded us, but I enjoyed both the technical challenge and the stimulation of creating a picture from scratch.

It took several weeks of setting up. All the lights had to be worked out and adjusted, and I had to obscure a number of the entrances because I wanted him to approach from a certain angle. The most important thing was not to disturb the owl who was using the location as a roost. I made sure I wasn't there for more than half an hour at a time. I'd set the camera and lights and leave them overnight. All the work was done ahead of time.

My method of working isn't to work in the field and shoot from the hip. I tend to spend a lot of time preparing things, and I tend to use flash quite a bit, which helps show things that haven't been seen before. The owl flew in and broke the beam. I had at least four flashes going on in that shot.

The secret is to make it look like natural light. A lot of people either get very flat results or they over-light, especially using too much backlight. I can't overemphasize the importance lighting plays in wildlife photography when using artificial light. I frequently see pictures where the lighting is quite ghastly and unnatural, for example, when one light is used and placed close to the lens axis.

If flash has to be used, I try not to overdo it. With the owl, you're not trying to simulate daylight, but it's important to light in a way that shows the shape of the object and texture and then use fill-in light that doesn't change the shape or anything apart from contrast. The fill-in is purely contrast control.

Outdoor Photographer: Another amazing moment you caught was of the basilisk running on water.

Dalton: In an old barn which I converted into a studio, I built a pool about 15 feet across and maybe six inches deep. I used five lights, with one of them shining onto a blue sky background which I had up on the wall to reflect into the water to give the scene a bit of life and make it look more natural. The main challenge here was to encourage the basilisk to run fast enough. Fortunately, we had a heat wave and it had been confined in a large box. I just opened it and encouraged the basilisk, or Jesus lizard, as it's sometimes called, to come out. It darted across into a dark corner, which was kind of a refuge.

When I set this up, I didn't know if I was going to get the shot or how the basilisk was going to react. Actually, they're generally a bit sluggish and need an amazing amount of warmth to get going. I think its speed is directly proportional to its temperature. When I set up a studio situation like this, it's absolutely vital to accurately recreate the natural setting, that it looks like the Central American rain forest or wherever the subject comes from. You have to know your animal and your natural history.

In many ways, studio nature photography is a lot more demanding than operating in the open, whether working with snails or flying insects. Outside in the open, nature does most of the hard work, taking care of aspects such as background and lighting. The skill of the photographer lies in selecting the most appropri-

(Cont'd on page 105)

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is the camera lens.

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28-80mm 1:2.8

Tokina's new ATX 280 PRO (f/2.8, 28-80mm)

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Outdoor Photographer
EDITORS' CHOICE

OLYMPUS
BINOCULARS
8×25 WIDE PC
FIELD 8°

1 Olympus WideView Binox

Outdoor Photographer's 5

Our roundup of favorite new gear from this year's photographic and outdoor equipment shows to help you shoot better and stay out longer ▷▷

Jeff Foote

Each year, we attend a number of equipment shows to see the latest gear and technology that will help us make better photographs and enjoy our outdoor experiences more. This year's shows were bigger and more exciting than ever, filled with exciting new products for better photography and safe, more comfortable wilderness adventures. Whether you're thinking about adding a new camera or lens to your arsenal, upgrading your outdoor equipment or "going digital," we've collected a number of stand-out products that we think you'll find as useful and interesting as we do.

2 Kodak Supra

Kodak Professional
SUPRA
100
400
800

3 HP DeskJet 1220C

4 ExOfficio Air-Strip Shirt

Editors' Picks

5 Canon EOS-1v

Canon
EOS-1
V
CANON LENS EF 50mm 1:1.4
CANON LENS MADE IN JAPAN

Wide-Eyed Binoculars

1 Having really wide-angle binoculars means having the best of both worlds—magnification and a wide field of view. The new **Olympus WideView PC 8x25 binoculars** are extremely compact and lightweight (I can carry them in a shirt pocket), and the BaK-4 prism gives me a bright image, which is very convenient as the light is fading. The field of view is an impressive 72 degrees. List Price: $145. **Contact:** Olympus, (516) 844-5000, www.olympus.com.—CR

Scantastic Film

2 **Kodak's** new **Supra films** were designed specifically for people like me who scan a lot of negatives. The films were actually conceived for scanning and scanners. What this means to me is I get a better-looking image right from my first scan and then I can set about making it even better. Available in ISOs of 100, 400 and 800. List Price: $26.35-$28.85 per five-roll pack. **Contact:** Kodak, (800) 235-6325, www.kodak.com.—CR

Oversized Inkjet Prints

3 Digital prints offer some amazing color and detail that are in the original, but often difficult to get out from traditional processes. **Hewlett-Packard's new DeskJet 1220C** offers outstanding print quality at sizes up to 13x19-inches from a

OUTDOOR PHOTOGRAPHER EDITORS' CHOICE

solid, handsome inkjet printer. I was very much impressed with the beautiful image quality, especially on HP papers. Estimated Street Price: $499. **Contact:** Hewlett-Packard, (800) 552-8500, www.hp.com.—RS

Protective Shirt

4 Being outside in the sun all day can take its toll. What I like about **ExOfficio's Air-Strip shirt** is that you can be comfortable even on a hot day in its extremely light and breathable, quick-drying Drylite fabric. It has a three-position sun collar (an often-needed feature) and is designed for both on-the-trail and in-town use. Estimated Street Price: $76. **Contact:** ExOfficio, (206) 283-1471, www.exofficio.com.—RS

Super New SLR

5 **Canon's EOS-1v** is designed to withstand the rigors of heavy use with an ultralight magnesium/aluminum construction and gasket seals to help protect it from dirt and moisture. I was impressed by features like fast shooting at up to 10 fps and a built-in microcomputer that records exposure, lens information, flash functions and more. Estimated Street Price: $1,899 ($2,499 with booster and battery). **Contact:** Canon, (800) OK-CANON, www.usa.canon.com.—WS

Autofocus Mamiya

6 I'm a medium-format shooter myself, so **Mamiya's** new **645AF** grabbed my attention. With lenses from a wide 45mm to 300mm at the telephoto end, this autofocus, autoexposure camera system delivers the performance and versatility of the best 35mm SLRs with the bigger frame size of medium format. Estimated Street Price: $2,700 (body only). **Contact:** Mamiya, (914) 347-3300, www.mamiya.com.—WGP

Better Boots For Better Shoots

7 I've owned **Vasque Sundowner boots** for years. Their combination of comfort, support and ruggedness is fantastic. The new Sundowner MX2s feature a Gore-Tex™ Stormsock bootie, an insole with a steel shank, the Super Hiker Trekking Outsole and waterproof full-grain leather uppers. I think it's time to retire my original Sundowners and move to the newer generation. List Price: $210. **Contact:** Vasque, (800) 224-HIKE, www.vasque.com.—CR

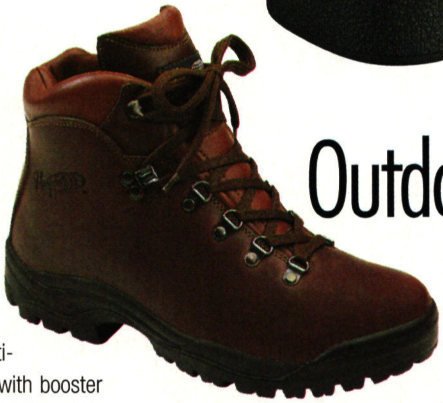
Lightweight Field Pants

8 After a nasty bout with poison ivy last year, I know the importance of wearing protective clothing year-round in the field. **Filson's** lightweight and durable **Upland pants** are all-weather comfortable, made from Filson's 100% cotton Shelter

Mamiya
Mamiya 645
AF 80mm 1:2.8
LENS MADE IN JAPAN

6 Mamiya 645AF

Outdoor Photographer's 5



7 Vasque Sundowner

9 Canon EF 100mm Macro

8 Filson Upland Pants

TETENAL
spectra jet
Duo Print Paper
glossy/matte
INK JET
Single weight
Letter 8.5 x 11in.
20 Sheets

10 Tetenal Paper

Cloth. They're stain- and water-resistant, too. List Price: $84. **Contact:** C.C. Filson, (800) 624-0201, www.filson.com.—WGP

11 Maptech Guide

12 Leatherman Crunch

13 Lowepro Pro Roller Mini

14 Nikon Vibration Reduction (VR) 80-400mm

Amazing Macro Lens

9 Sharpness in the details is essential for macro photography, and **Canon's** new **EF 100mm *f*/2.8 Macro lens** definitely impressed me, offering amazing sharpness and clarity at a magnification of 1x. This new lens features Canon's USM focusing technology for fast, precise autofocus, with a minimum focusing distance of 1.02 feet. List Price: $1,100. **Contact:** Canon, (800) 652-2666, www.usa.canon.com.—WGP

Glossy Or Matte?

10 Inkjet printing lets us choose a wider variety of specialty art papers for our photos, but we can also make matte and glossy prints that look and feel just like good old silver halide. I like **Spectra Jet Duo Print papers** from **Tetenal** for the sharpness of the output, and also because I can print on both sides of the page if I want. Choose from matte/matte or glossy/matte double-sided varieties. **Contact:** HP Marketing, (973) 808-9010, www.hpmarketingcorp.com.—WGP

Get On The Trail

11 I like the idea of having instant access to complete area maps when I'm planning my photo shoots. **Maptech's electronic guide to the Appalachian Trail** is a CD series that includes complete U.S. Geological Survey maps from Georgia to Maine, as well as Terrain Navigator software, which offers a detailed exploration of the trail's topography. Other features include GPS compatibility, highlighted campsites and trailheads and great photo locations. List Price: $139. **Contact:** Maptech, (800) 627-7236, www.maptech.com.—WS

One Tool For Many Tasks

12 I've found that multi-tools are indispensable in the field for tackling all kinds of odd jobs. **Leatherman's Crunch multi-tool** has something that the others don't: locking vise grip pliers. The Crunch also features wood and metal files, screwdrivers, a hex bit driver, serrated knife, bottle opener and more. List Price: $98. **Contact:** Leatherman, (800) 847-8665, www.leatherman.com.—WGP

Rollin', Rollin'

13 Getting through airports and train stations with a big camera bag over my shoulder just isn't my favorite thing to do. Using **Lowepro's** new **Pro Roller Mini**, I can move quickly and easily. Similar to a rolling suitcase, the Pro Roller Mini has enough space for my 35mm outfit or my basic medium-format outfit, and there's an attachment system for a tripod, too. List Price: $342. **Contact:** Lowepro, (707) 575-4363, www.lowepro.com.—CR

Shake-Stopping Lens

14 There are times when I'm shooting and a tripod just isn't an option. To get a sharp image, technology has come to

Outdoor Photographer
EDITORS' CHOICE

MINOX
10x42

15 Minox Field Binox

Outdoor Photographer's 5

the rescue. The **Nikon Vibration Reduction (VR) lens** keeps my photographs sharp even when I have to handhold. Plus, the 80-400mm zoom range is extremely versatile for landscapes, wildlife and action. List Price: TBA. **Contact:** Nikon, (800) NIKON-US (645-6687), www.nikonusa.com.—CR

Field Binoculars

15 In the field, a good pair of binoculars is great for finding potential wildlife photo subjects. **The 10x42 BR binoculars** from **Minox** do a great job of letting me get a bright, sharp view of just about anything. The 320-foot field of view at 1000 feet and a close focus of 6½ feet make them versatile, and their light, 31-ounce weight makes them easy to carry. List Price: $549. **Contact:** Minox, (201) 767-7500, www.minox.com.—CR

BRUNTON
SHERPA

16 Brunton Sherpa Atmospheric Data Center

On-Trail Weather

16 When you're camped out in the mountains, it would be nice to know what the weather might bring. **Brunton** has a nifty handheld weather station of sorts, the **Sherpa Atmospheric Data Center,** which measures altitude, barometric pressure, temperature, wind speed and time of day. I admit to a love of weather (maybe that's because I grew up in the Midwest), and this little gadget makes weather fun. List Price: $159. **Contact:** Brunton, (307) 856-6559, www.brunton.com.—RS

MINOLTA
Dimâge Scan Elite
F-2900

17 Minolta Dimâge Scan Elite

Film Scans

17 The way to get the absolute most in a print from your film is to scan the image and print digitally. **Minolta's** new **Dimâge Scan Elite** is a 2800 dpi slide and negative scanner with a 3.6 dynamic range and Digital I.C.E.™ (for defect detection and correction), but what I really like best about it is the large, easy-to-use software interface. It will even remember varied adjustments you make to a prescan before you choose one for the final scan. Estimated Street Price: $1,299. **Contact:** Minolta, (201) 825-4000, www.minoltausa.com.—RS

BESSA-L
Voigtländer
SUPER WIDE-HELIAR
ASPHERICAL

18 Voigtlander Bessa-L

Classic Design Meets Modern Optics

18 I like **Voigtlander's** classic **Bessa-L camera** for several reasons. It's simply designed, with full manual operation, TTL metering and a compact, lightweight aluminum body. And I really like the lenses—the camera comes with an ultra-wide Leica screw-mount 15mm ƒ/4.5, and there's an optional Leica 25mm ƒ/4, too. List Price: $750. **Contact:** THK Photo, (800) 421-1141, www.thkphoto.com.—WGP

Zeiss Is Nice

19 I've long been impressed with the quality of Carl Zeiss optics. If you're using the

19 Carl Zeiss
Vario Sonnar
35-70mm Lens

0 Editors' Picks

22 Eureka! Sovereign

21 Gitzo G-1377

20 Epson Stylus 1270

23 Panasonic Batteries

Contax G2 rangefinder camera, check out the company's new **Carl Zeiss 35-70mm Vario-Sonnar T* Zoom lens,** which offers optimum distortion correction throughout the lens' range of focal lengths. It's coupled to the viewfinder, so you can see the perspective change as you zoom, too. List Price: $1,500. **Contact:** Contax (Kyocera), (800) 526-0266, www.contaxcameras.com.—WS

Big Digital Output

20 I like the option of making 11x14-inch prints at home, and **Epson's** new **Stylus Photo 1270 inkjet printer** can make one in about four minutes. Even better, with Epson's new Photographic inks and papers, my prints have an estimated longevity of at least 10 years. I can also make full-bleed, 4x6-inch prints in under one minute. Estimated Street Price: $499. **Contact:** Epson, (800) 463-7766, www.epson.com.—WGP

Magnesium Ballhead

21 I find a good ballhead to be absolutely indispensable—I can compose and lock everything down very quickly. The new **Gitzo G-1377 ballhead** is made with magnesium to be very lightweight, and the ball itself is Teflon-coated for extremely smooth movement. As easily as it moves, once I lock it down, my camera doesn't budge. A quick-release plate makes getting your camera on and off of the head a snap. Estimated Street Price: $175. **Contact:** Bogen Photo Corp., (201) 818-9500, www.bogenphoto.com.—CR

Sovereign Pack

22 Getting out of town into nature for a couple of days is always a joy. Making for a safe and comfortable stay requires a pack that can fit everything and is comfortable to carry. I like the **Eureka! Sovereign** for its combination of capacity and comfort. The pack uses Eureka's innovative "taco" compression system to keep the load balanced while hiking. List Price: $255. **Contact:** Eureka!, (800) 661-9086, www.eurekatent.com.—CR

Long-Lasting Batteries

23 Since flashes and digital cameras drain batteries like nobody's business, I'm always looking for a better long-lasting power source. **Panasonic's new Alkaline for Digi-**

Outdoor Photographer
EDITORS' CHOICE

OutPack Dri-Safe
OutPack Dri-Safe

24 OutPack Dri-Safe

25 Linhof Kardan M

Outdoor Photographer's 5

tal batteries are designed specifically for power-hungry electronics, and they're great because they're not as expensive as rechargeable batteries, but they last longer than regular alkalines. Estimated Street Price: $5 (AA four-pack). **Contact:** Panasonic, (800) 211-7262, www.panasonic.com.—WS

High And Dry

24 **OutPack's** line of waterproof camera bags now includes the **Xpandable X-Large Dri-Safe**. This bag is perfect for protecting cameras and camcorders from foul weather, thanks to its roll-top closure and Hydrolock lining that seals so tight it even floats! It includes a removable shoulder strap and webbing loops so you can add the Dri-Safe to your belt or backpack. Estimated Street Price: $39.95. **Contact:** Tiffen, (516) 273-2500, www.tiffen.com.—WS

An Affordable View

25 If you've always wanted to move up to large format, **Linhof** makes it easier. Its introductory view camera, the **Kardan M 4x5**, is built with the same quality construction and precision movements for which all Linhof products are renowned. I'm particularly fond of this monorail camera's affordable list price: $1,170 (camera only). **Contact:** HP Marketing, (973) 808-9010, www.hpmarketingcorp.com.—WS

26 Tamron 28-300mm

PENTAX
IQZoom
145M
super

27 Pentax IQZoom 145M Super

Astounding Compact Zoom Lens

26 Zoom lenses are great for keeping your weight and bulk down without sacrificing your choice in focal lengths. I'm totally impressed with **Tamron's 28-300mm *f*/3.5-6.3 LD Aspherical lens** with internal focusing. This extremely compact lens is just 3.7x3.2-inches (at 28mm) and weighs only 20.6 ounces, but offers an incredible 10.7x zoom range. List Price: $779. **Contact:** Tamron, (631) 694-8700, www.tamron.com.—WGP

Super Compact Zoom

27 It's a good idea to carry a compact zoom camera as a backup in the field. **Pentax's IQZoom 145M Super** has a 38-145mm zoom lens, six-segment multi-pattern metering and a passive five-point autofocus system. It can also switch to Panorama mode mid-roll. This all adds up to a highly capable little camera that's always ready to point and shoot. List Price: $455. **Contact:** Pentax, (303) 799-8000, www.pentax.com.—WGP

Storing Photos

28 CD-R/RW drives are rapidly becoming a necessity for the photographer with digital image files. They allow you to store lots of photos in a relatively permanent media. **Ricoh's Media Master CD-R/RW drives** come as a package with everything you need to install them. The new external SCSI model, MP7060SE, includes a SCSI card and is fast and reliable. Estimated Street Price: $349. **Contact:** Ricoh, (800) 63-RICOH, www.ricoh-usa.com.—RS

Compact Nikon

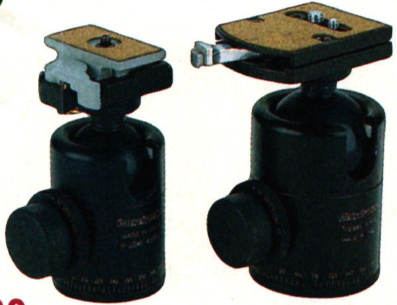
29 While the big pro cameras are tremendous workhorses, I don't always like them because of their weight in the hand. **Nikon** offers a great package for photographers looking for a solid, yet lightweight and compact SLR in the new **N80**. While we've only seen an

RICOH
MEDIA MASTER
MP7060SE

28 Ricoh Media Master

29 Nikon N80

0 Editors' Picks



30 Manfrotto ProBall

31 L.L. Bean Expedition

32 Silva Landmark Compass

early production model, the camera's simple and straightforward controls are a joy to use, yet the power is there for the serious photographer. Price: TBA. **Contact:** Nikon, (800) NIKON-US, www.nikonusa.com.—RS

Have A Ball

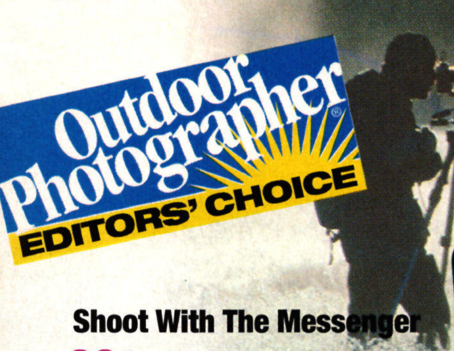
30 The **Manfrotto ProBall 468** and **469 ballheads** can be calibrated to match your camera's weight so they'll work perfectly with your equipment. I love the quality of construction—a Teflon-coated aluminum ball and a graduated panoramic base with a separate lock so movements are extremely smooth and precise. Estimated Street Prices: $194.95, $219.95. **Contact:** Bogen, (201) 818-9500, www.bogenphoto.com.—WS

"Hip" Gadget Bag

31 I like to travel light when I'm photographing, so I keep my gear to a minimum and try to get everything into a roomy waist pack like **L.L. Bean's Expedition**. It has plenty of space for an SLR, a couple of zoom lenses, a multi-tool and other sundry items. Easy-to-access side pockets are great for film or light meters. There's even a handy water bottle pouch to help you stay hydrated on the trail. List Price: $79. **Contact:** L.L. Bean, (800) 809-7057, www.llbean.com/traveler.—WGP

Watch Your Heading

32 The good old traditional compass is still an important part of my gear. I use it to check bearings, of course, but also to see where the sun will rise or set on a landscape and to identify prominent features in the landscape. **Silva's** new rugged **Landmark compass** does all of this with style and precision at a reasonable list price of $24.95. **Contact:** Johnson Worldwide Associates, (800) 661-9086, www.silvacompass.com.—RS



33 Tamrac Messenger Bag

34 Acer ScanWit

Outdoor Photographer's 50 Editors' Picks

Shoot With The Messenger

33 I'm always on the lookout for a camera bag that's not only protective, but easy to use, too. So I was happy to see **Tamrac's** new line of **Photo Messenger bags**. Designed to comfortably fit over your shoulder and hang close to your body, these bags offer easy access to your 35mm equipment, and the large model also holds a laptop computer. List Prices: $119.95-$194.95. **Contact:** Tamrac, (800) 662-0717, www.tamrac.com.—WS

Affordable Film Scans

34 Scanning and processing your own images in your digital darkroom can produce better prints than you'd get at the local lab. I like **Acer's ScanWit 2720S film scanner** because it's attractively priced and powerful, with a resolution of 2700 dpi, a dynamic range of 3.2 to capture your film's tonal range, and fast—under one minute for a full-resolution scan. Windows only. Estimated Street Price: $499. **Contact:** Acer, (800) 733-2237, www.acerperipherals.com.—WGP

35 Sigma 50-500mm

36 Canon BJC-8200

Extreme Zoom

35 **Sigma's** amazingly versatile **APO 50-500mm *f*/4-6.3 EX RF HSM** packs a lot of lens power into a relatively compact package. How could I not be impressed? The Hyper Sonic Motor makes for quick and quiet autofocusing, even in this extreme zoom, and a zoom lock function eliminates "zoom creep" when shooting with the lens tilted forward. The non-rotating front lens barrel makes filter use easier, too. List Price: $1,918. **Contact:** Sigma, (631) 585-1144, www.sigmaphoto.com.—WS

37 N.E.O.S. Overshoes

nik
nik Color Efex!

38 nik Color Efex!

Photographer's Bubble Jet

36 If I hadn't watched it print, I might not have believed that the output from **Canon's** new **BJC-8200 photo printer** was really an inkjet print. These prints are amazing: The six-color ink system produces up to 33 distinct gradations per pixel for more subtle, continuous-tone transitions between colors. And the printer is fast, producing an 8x10-inch print in three minutes. Estimated Street Price: $399. **Contact:** Canon, (800) 652-2666, www.bjc-8200.com.—WGP

Overshoes For Your Hiking Boots

37 Since I left Minnesota for Southern California, I haven't needed my heavy boots, but I still get into the mountains for some snow photography. The **N.E.O.S. Overshoes** have been terrific—they fit over your regular hiking boots, providing protection against the wet and cold, so you don't need a new set of boots! Estimated Street Price: $65. **Contact:** N.E.O.S., (888) 289-6367, www.overshoe.com.—RS

Digital Filters

38 A lot of digital-imaging software seems more geared toward designers or engineers than photographers. I was really thrilled to discover **nik Color Efex!**, a set of 34 plug-in filters that were designed to work like a photographer thinks (Photoshop-compatible, plug-in filters work with many image-processing programs). For example, there's a black-and-white conversion that emulates the use of various colored filters for outstanding effect. Estimated

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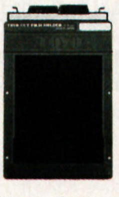

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Street Price: $139. **Contact:** TECHnik, (619) 562-4456, www.tech-nik.com.—RS

Outdoor Photographer's 50 Editors' Picks

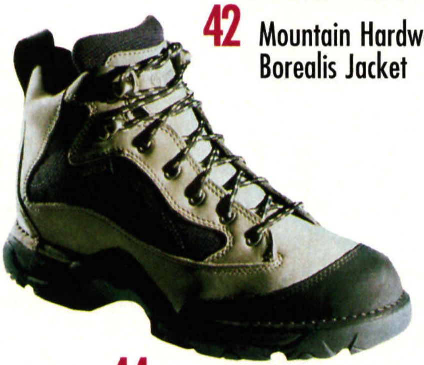
39 Sherpa Snowshoes

40 Garmin eTrex GPS

41 Pentax ZX-30

42 Mountain Hardwear Borealis Jacket

43 Corel Photo-Paint 9



44 Danner Radical 45

Sherpa Snowshoes

39 One of my favorite ways of getting photos in the winter is to strap on a pair of snowshoes and go quietly into the snowy woods. The **Sherpa** name has long been associated with quality snowshoes, and this year Sherpa has introduced the Lotus comfort binding, one of the easiest bindings I've ever used in a snowshoe. They make strapping up a real pleasure. List prices start at $119. **Contact:** Sherpa, (800) 621-2277, www.sherpasnowshoes.com.—RS

Handheld, Weatherproof GPS

40 Bread-crumb trails are no way to find your way around the outdoors. Instead, try using some good maps and an **eTrex GPS receiver** from **Garmin**. This unit is particularly nice for its waterproof case and backlit display—it works anywhere, anytime on two AA batteries. My favorite feature, though, is the suggested retail price: just $145. **Contact:** Garmin, (913) 397-8200, www.garmin.com.—WGP

Lightweight SLR

41 I prefer to carry the lightest photo gear I possibly can. The **Pentax ZX-30** is as light and compact a 35mm SLR as I've seen and yet it has the features I want. It has six program modes, Pentax's SAFOX VI autofocus system and full compatibility with the Pentax KA, KAF and KAF2 lenses. List Price: $350. **Contact:** Pentax, (303) 799-8000, www.pentax.com.—CR

Easy-To-Pack Jacket

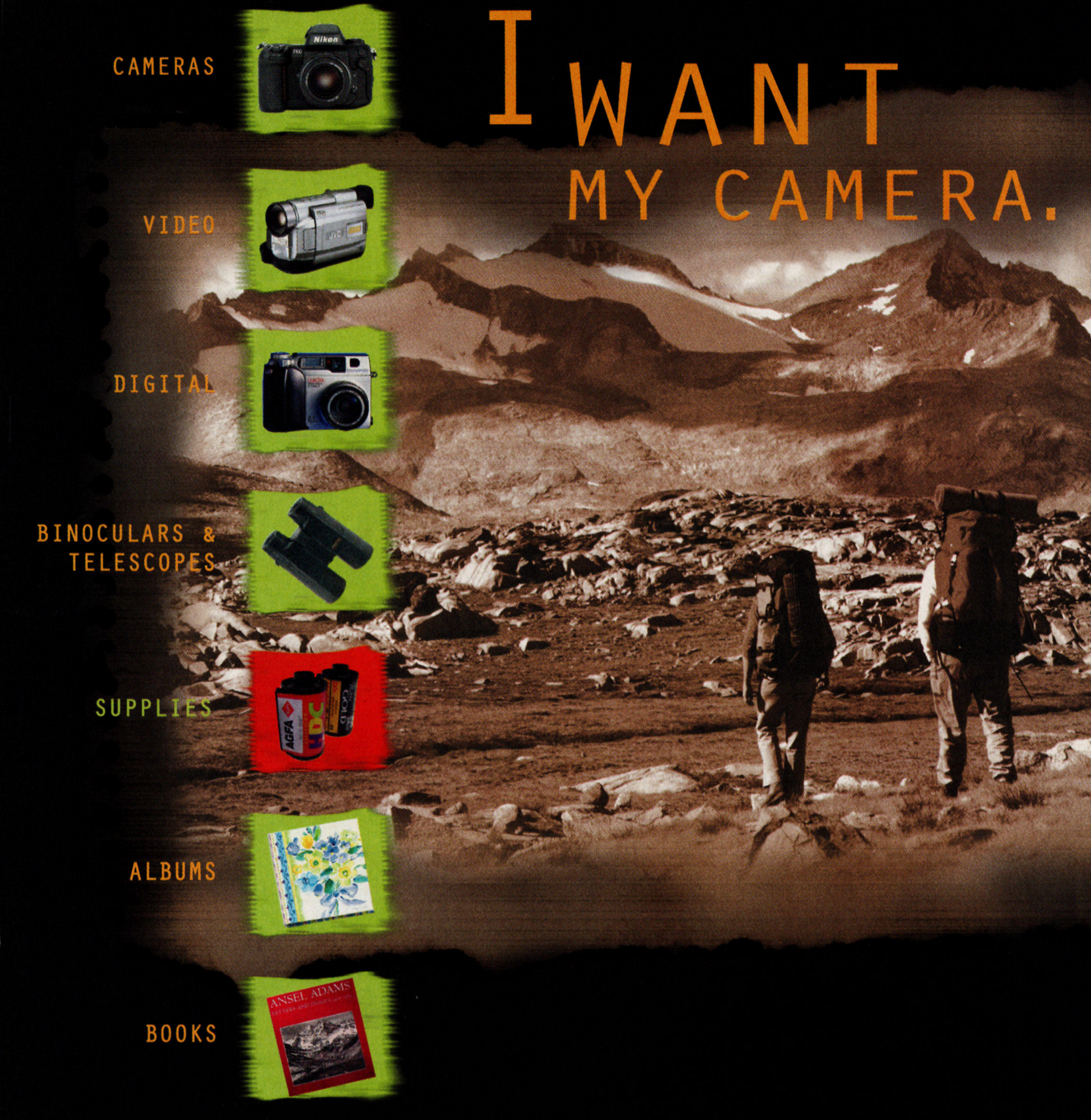
42 I always like to be ready in the event the weather turns on me when I'm out in the field. The **Borealis** from **Mountain Hardwear** is designed to pack compact and light, yet be fully protective in the event of inclement weather. It's made with W.L. Gore's Paclite membrane, which was conceived to keep you dry and comfortable while being very compressible and lightweight. List Price: $370. **Contact:** Mountain Hardwear, (510) 559-6700, www.mountainhardwear.com.—CR

Inexpensive Imaging Power

43 You can get a lot of image enhancement power without having to buy the most expensive software. I like **Corel's Photo-Paint 9 Digital Camera Edition** because it offers most of the powerful tools found in high-end software at a very attractive price. Adjust your image for the perfect print, apply filters or get into more sophisticated editing. List Price: $79. **Contact:** Corel, (800) 772-6735, www.corel.com.—WGP

Radical Boots

44 Keeping your feet comfortable in the field is essential. That's the idea behind the **Danner Radical 45 cross trainer**. I really like its combination of a hiking boot's support and the comfortable fit of an athletic shoe. It's durable and lightweight (constructed of waterproof nubuc leather and 1000 denier nylon), so it's a versatile choice for short hikes and long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excursions. List Price: $105. **Contact:** Danner, (800) 345-0430, www.danner.com.—WS

Pack It In

45 The **Camp Trails Wilderness External Frame Pack** offers more than 4500 cubic inches of capacity (for storing all your photo and camping gear), lots of pockets for easy access and specialized suspension and stabilizing straps to make carrying the large backpack extremely comfortable. Its durability and ease of overstuffing are great, too. List Price: $180. **Contact:** Camp Trails (JWA), (800) 661-9086, www.jwa.com.—WS

45 Camp Trails Frame Pack

46 Canon Optura Pi

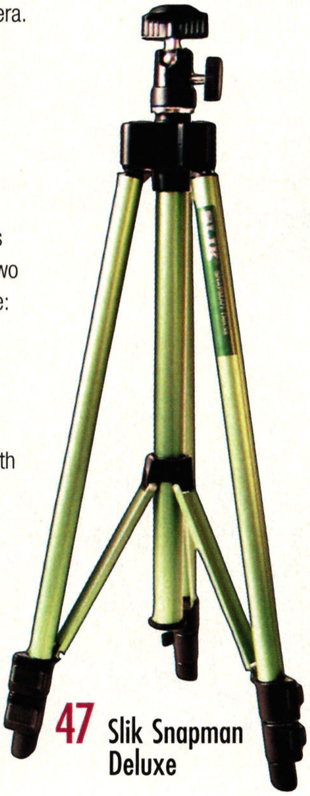
Outdoor Photographer's 50 Editors' Picks

Taking A Long Shot

46 The new **Canon Optura Pi** is a Mini DV camcorder that doubles as a still camera. I really appreciate the 12x optical zoom and the long 48x digital zoom. The digital zoom may result in lower image quality, but it's a great way to get a grab shot of a critter in the distance. The Optura Pi also has optical image stabilization to keep the image from bouncing around. Seven hundred still images fit on one Mini DV tape, or you can record two hours of motion video. Estimated Street Price: $1,499. **Contact:** Canon, (800) OK-CANON, www.usa.canon.com.—CR

Snappy Support

47 The ideal combination of lots of strength without much weight drew me to the **Slik Snapman Deluxe tripod**. Ideal for point-and-shoots, digital cameras and lightweight SLRs, the aluminum tripod is small enough to fit into a backpack, yet it extends to almost five feet and can support up to 6.5 pounds (even though it weighs only 34 ounces). List Price: $129.95. **Contact:** ToCAD, (973) 428-9800, www.tocad.com.—WS

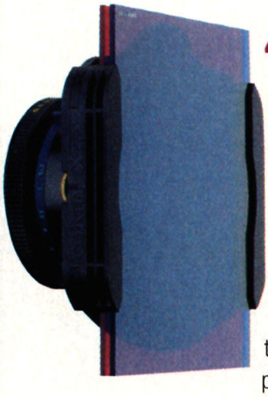


47 Slik Snapman Deluxe

48 OPTech Hood Hat

Put On A Hat

48 I recommend **OPTech's Hood Hats** as a perfect example of gear that can protect your camera equipment easily and affordably. The neoprene sleeves are available in three sizes to fit over the end of your lenses (without removing hoods or shades) to protect them from abuse, dirt and moisture. List Price: $8.95. **Contact:** OpTech USA, (800) 251-7815, www.optechusa.com.—WS



49 Cokin X-Pro Filter

Big Filters

49 Certain filters are a key element of my gadget bag. However, new lenses have been getting bigger on the front end, making it harder to find filters that fit them. I like **Cokin's** new **X-Pro Professional Filters** because they're 170x130mm in size and come in over 60 different varieties. Estimated Street Price: $40-$70. **Contact:** Minolta, (201) 825-4000, www.minoltausa.com.—RS

Large-Format Pro Printer

50 **Epson's** new **Stylus Pro 7500 inkjet printer** not only gives me a great-looking print but, thanks to pigment-based inks, the prints from it will be very long-lasting when made on Epson's media (at least as long as an Iris print). I can make prints up to 24 inches wide and as long as the paper roll. This is a professional product and is expensive, but service bureaus will have them available as a print option. List Price: $4,500. **Contact:** Epson, (800) 873-7766, www.epson.com.—CR (Photo not available at press time)

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the digital wave

Digital photographic tools are becoming mainstream

By The Editors

Canon PowerShot S20

JVC GC-QX3

Nikon Coolpix 990

The PMA (Photo Marketing Association) trade show is the place where all the photography equipment manufacturers show off their new products for retailers and the press. It's a big show that influences a lot of what we see in camera stores over the coming months and even years. Many of the products we chose for our Editors' Picks section were first introduced at PMA.

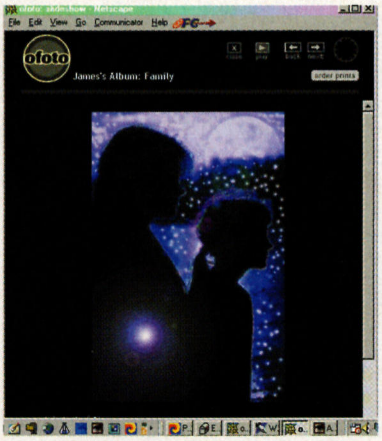
At this year's show, we saw a huge change. Digital has truly become mainstream. Scanners, digital cameras, digital storage and photo-sharing Web sites were the talk of the show. In addition, we saw faster and easier-to-use CD-R/RW drives to store digitized images, digital printers for minilabs and much, much more. If you haven't considered anything digital up to now, realize that the wave is here. Digital technology is rapidly becoming just another part of the photographer's tools. It will become part of every photographer's work in some way or another, even if he or she doesn't own a computer.

Photo Dot-Com Sites

The biggest noise was probably around the photo dot-com sites. This is really interesting to watch right now, as a whole range of photo-related Web sites are hotly competing for your attention and business. Sites such as Ofoto, PhotoAlley, PhotoHighway, PhotoNet, ActiveShare, Zing, Photoworks, Gatherround, Cartogra, Shutterfly, Snapfish and PhotoIsland offer everything from free film processing to free prints to free posting of images on the Web (note the repetitive "free"—they're going all-out to gain market share). Some have even started whole on-line communities of photographers interested in similar subjects. Find the sites by adding www. to the front of the name and .com to the end. The good news for all photographers is that we get a lot of neat, new options on how we have our film processed, printed and shared via the Internet (see *PCPhoto* Magazine, April 2000, for more on these sites at www.pcphotomag.com).

High-Quality Digital Cameras

Digital cameras created quite a stir this year. Up to now, most haven't been too attractive to outdoor photographers. The new 3.3-



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James's Album: Family

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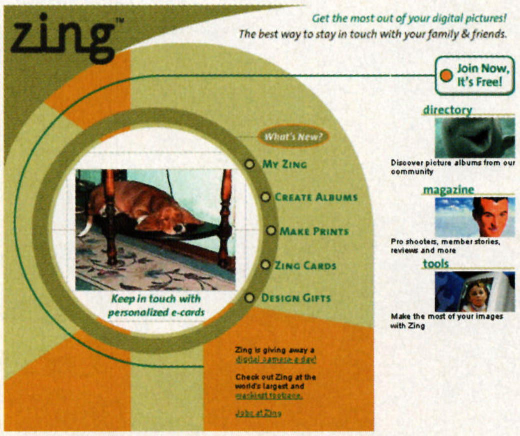

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OLYMPUS
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C-3030 ZOOM
3.3 Megapixel

Olympus C3030 Zoom

megapixel cameras announced at the show offer prints that truly compare to 35mm quality at up to 8x10-inch size. Many are beginning to offer serious photography features like manual exposure and more. Fujifilm even had a 6-megapixel camera based on a Nikon N60 that should sell for under $4,000—expensive for the average photographer, but when you consider that a similar camera would have cost $20,000 or more a couple of years ago, you can see where the market is headed.

Consumer-level, 3-plus-megapixel cameras included (prices are approximate and could vary when the cameras actually reach the market):

Canon PowerShot S20, $799 (www.usa.canon.com)

Casio QV-3000EX, $999 (www.casio.com)

Epson PhotoPC3000Z, $999 (www.epson.com)

Fujifilm FinePix 4700, $999 (www.fujifilm.com)

JVC GC-QX3, $1,099 (www.jvc.com)

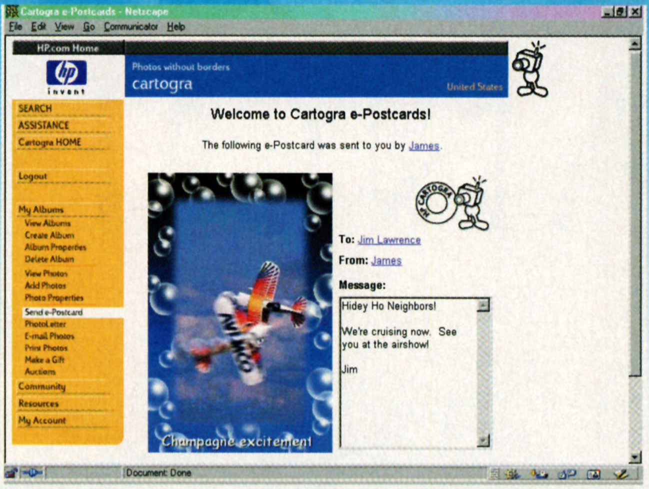
Nikon Coolpix 990, $999 (www.nikonusa.com)

Olympus C3030 Zoom, $999 (www.olympusamerica.com)

Sony Cyber-Shot DSC-S70, $800 (www.sony.com)

Toshiba PDR-M70, $999 (www.dsc.toshiba.com)

Lots of megapixels mean storage challenges, but the show had that covered, too. High-megabyte memory cards were showing up from Lexar Media, Simple Technology, Kingston Technologies, Sandisk, IBM, Delkin, Viking Components and more. While expensive, these cards can be used again and again, becoming almost a perpetual film. **OP**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PhotoLetter
E-mail Photos
Print Photos
Make a Gift
Auctions
Community
Resources
My Account
Champagne excitement
Document: Done

Welcome to Cartogra e-Postcards!

The following e-Postcard was sent to you by James.

To: Jim Lawrence

From: James

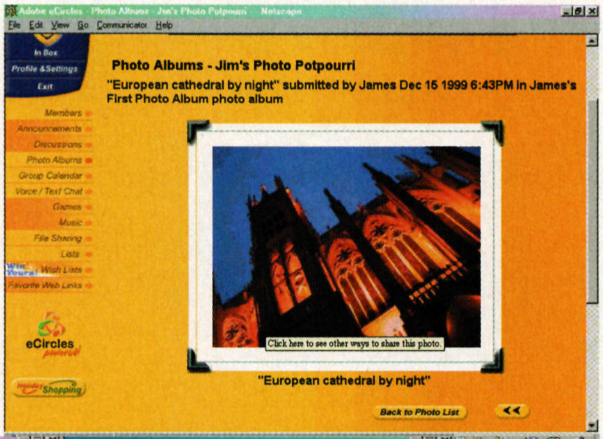
Message:

Hidey Ho Neighbors!

We're cruising now. See you at the airshow!

Jim

Cartogra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In Box
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Photo Albums - Jim's Photo Potpourri

"European cathedral by night" submitted by James Dec 15 1999 6:43PM in James's First Photo Album photo album

"European cathedral by night"

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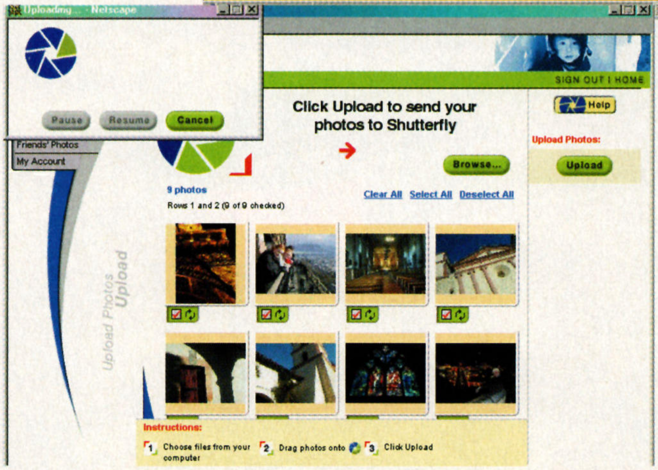
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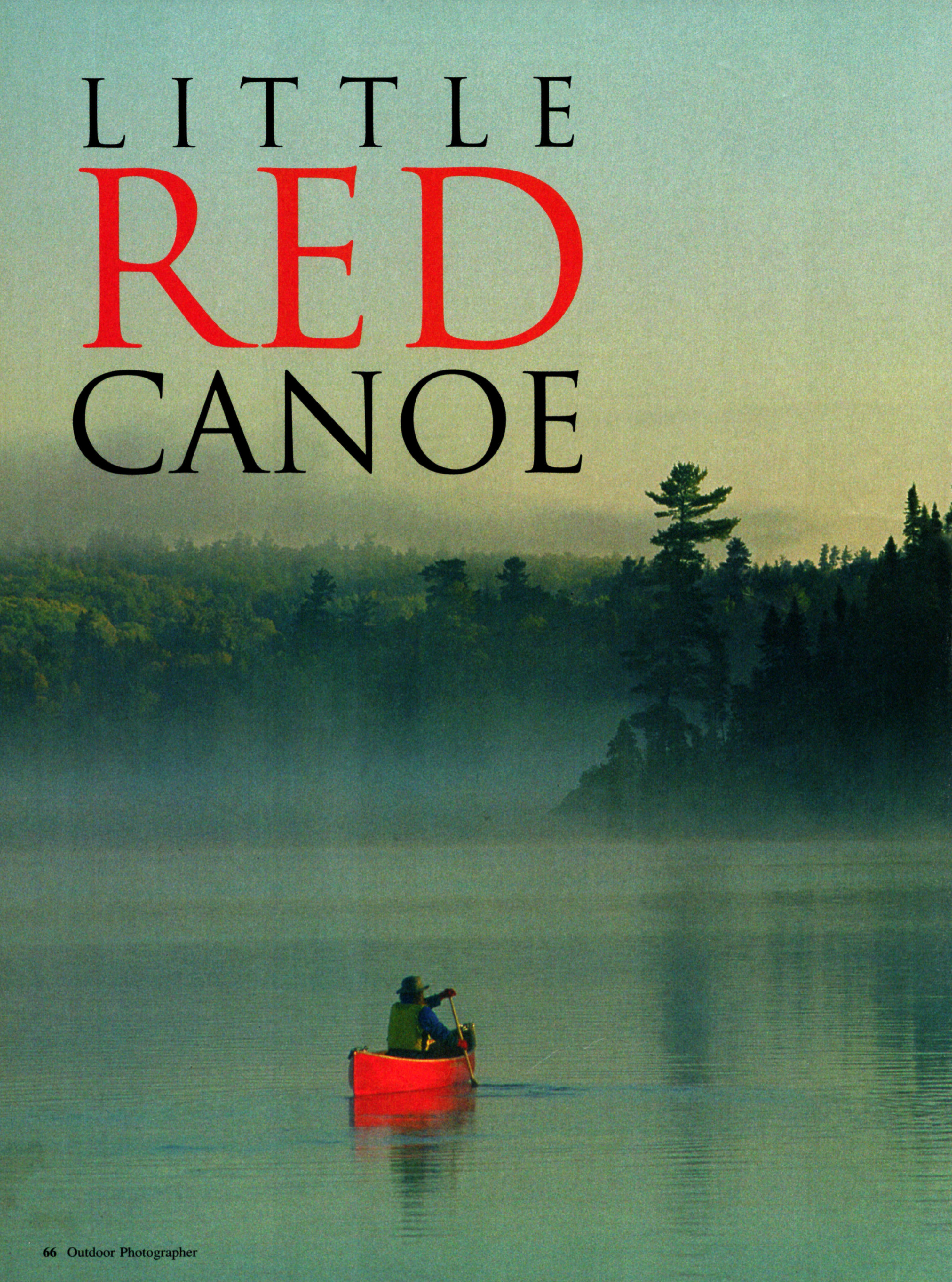
LITTLE RED CANOE

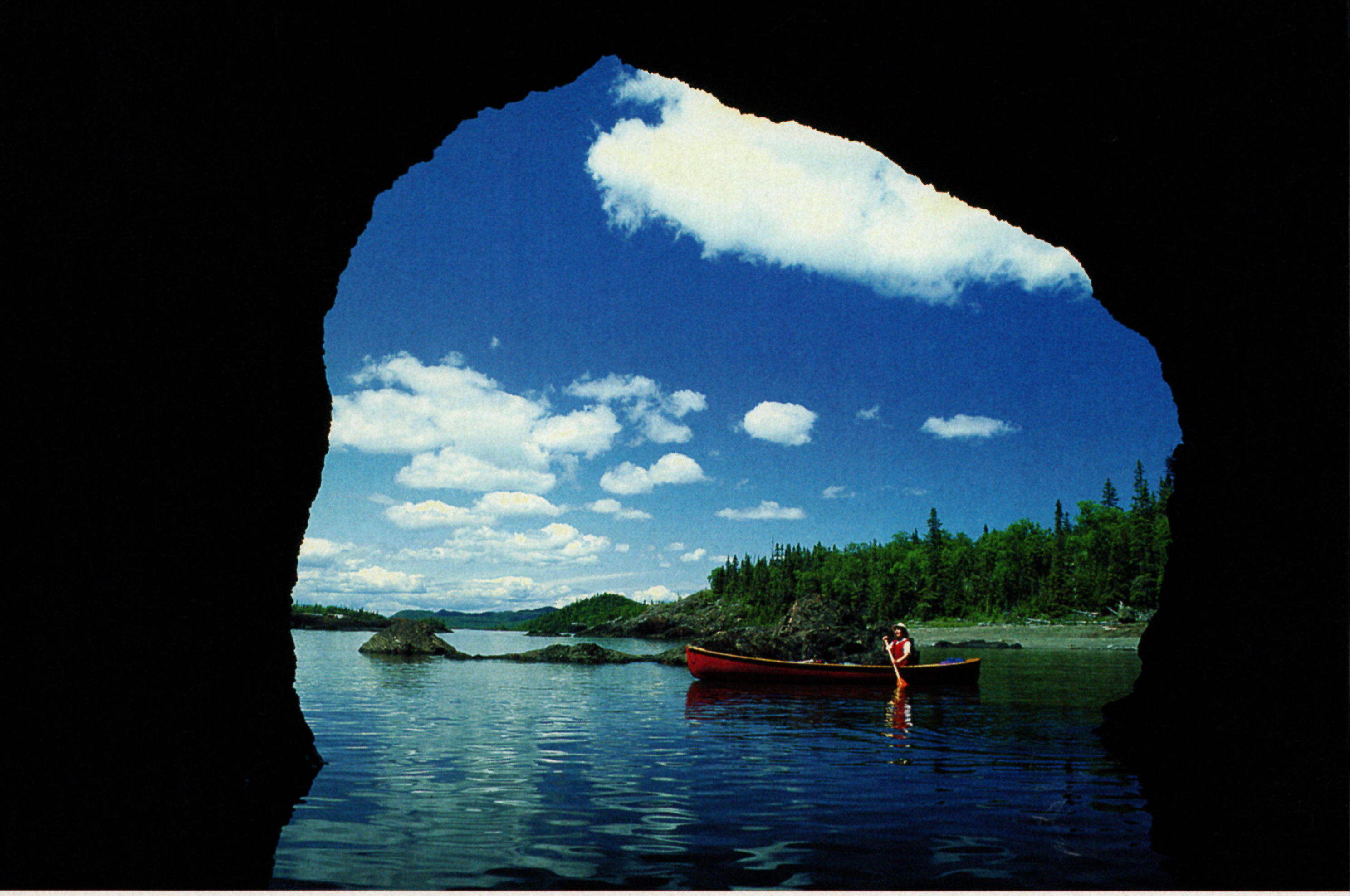


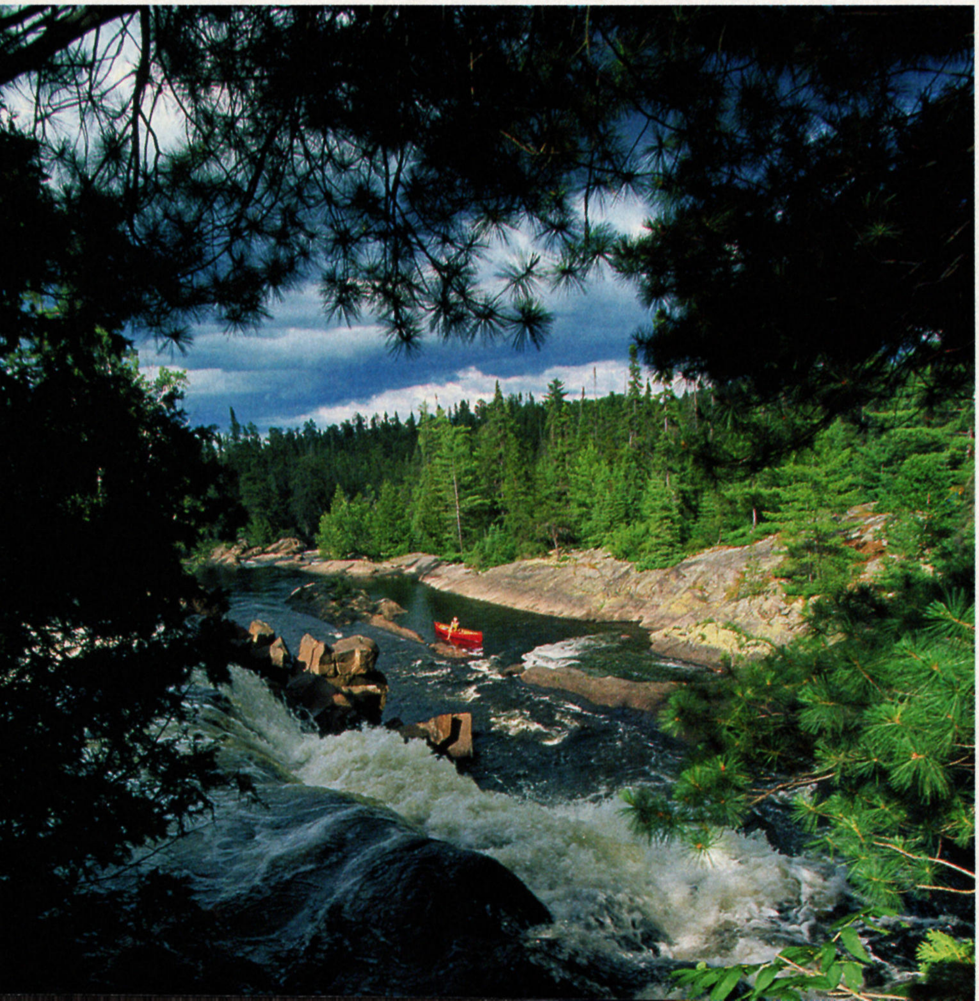
Adding a simple element of color, like a red canoe, can transform your photographs

By Joanie And Gary McGuffin

The great gift of canoeing is that it can be a lifelong pursuit and is highly adaptable to any individual's situation. Whether you seek the thrill of running whitewater or the tranquility of lake-to-lake paddling, whether you go alone, with children or with friends, the humble canoe can transport you to new worlds. From a pond to a stream, from an ocean to an arctic river, a canoe knows no bounds.

Perhaps most important, canoes can take us on a journey of changed perspective. A river paddled in the heart of a city can remind us that this urban space is built upon nature and that, no matter what we as humans do, water is central to our lives. Canoeing sets us free on the substance that not only covers three-quarters of our planet, but also makes up more than 75% of our own bodies. Canoeing can make us aware of a bond that we share with all living things.





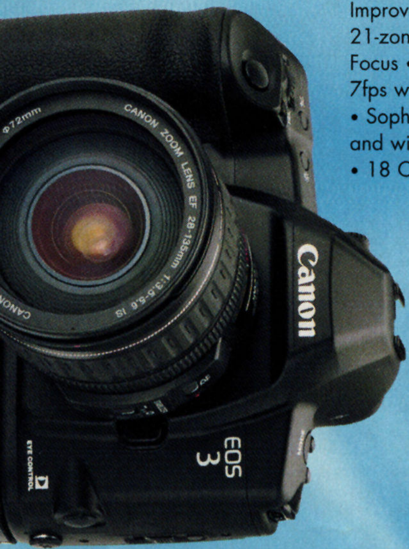
A Spot Of Color

After years of photographing on innumerable canoe trips, the McGuffins have a huge archive of landscapes that have a colorful element in them. That splash of color is often a red canoe. The McGuffins say that adding the canoe to the landscape just kind of started to happen over time. In many cases, they're simply trying to show a paddling technique or translate a feeling of the quiet one can experience while canoeing.

Even if you're not likely to be canoeing in remote areas, you can borrow from their technique to add a little something extra to your landscape images. Sometimes the small addition of a bright color is just what's needed to bump a good scenic photograph to a really special one. Try putting your brightly clad hiking companion in an image.

There's no question that the landscape around us is stunning. Occasionally, though, it needs a little help from us to make a beautiful photograph.

ALL IMAGES: Canon EOS cameras, Canon lenses, Fuji films



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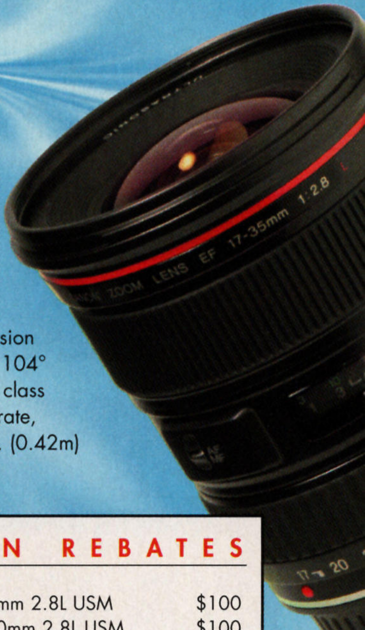

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OP63

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A simple paddle stroke stirs the water into a swirling vortex. We watch it spinning away as the canoe is paddled forward. The act of paddling provides a sense of freedom. The pleasure we take in it is like laughter in the way it catches us off-guard. Be silent as you paddle. Listen to the water and the birds, smell the plant life and the earth, feel the air touch your skin.

When you dip your cup into the water you paddle over, "the environment" suddenly becomes something more personal. We don't just feel obliged to care; we do care. We are the environment. There's no separation.

If canoeing touches you with the same sense of kinship that has enriched our lives, then you can't help but hold a fondness in your heart for the places the canoe takes you. You may soon find yourself dedicated to preserving the free-flowing rivers you travel on, and to safeguarding the ancient landscapes and wild places, home to a wealth of plant and animal life, that give you so much pleasure.

Canoes provide us with a means of traveling through these places, and thus sharpen our appreciation for the life within them. With a silent stroke, we may drift toward a beaver lodge where two kits swim alongside their mother. On rivers, as we wend our way upstream

and downstream, we feel at times like a pair of playful otters. We've had the exciting good fortune to paddle among whales and to cross paths with swimming caribou. From the seat of a canoe, we've spotted grizzly bear and muskox and so many creatures, great and small.

But canoes can take us well beyond the bounds of lakeshore, river valley, ocean coast and island home. When we drift on a lake on a starry night, we're afloat on the mirror of our universe. We're a tiny speck, a pinprick, in a vast ocean of life. The thought leaves us in awe of our own remarkable existence and of the power of the canoe to transport us, both physically and emotionally, to destinations warmly familiar and invigoratingly foreign. What better way to travel through life than to paddle your own canoe. **OP**

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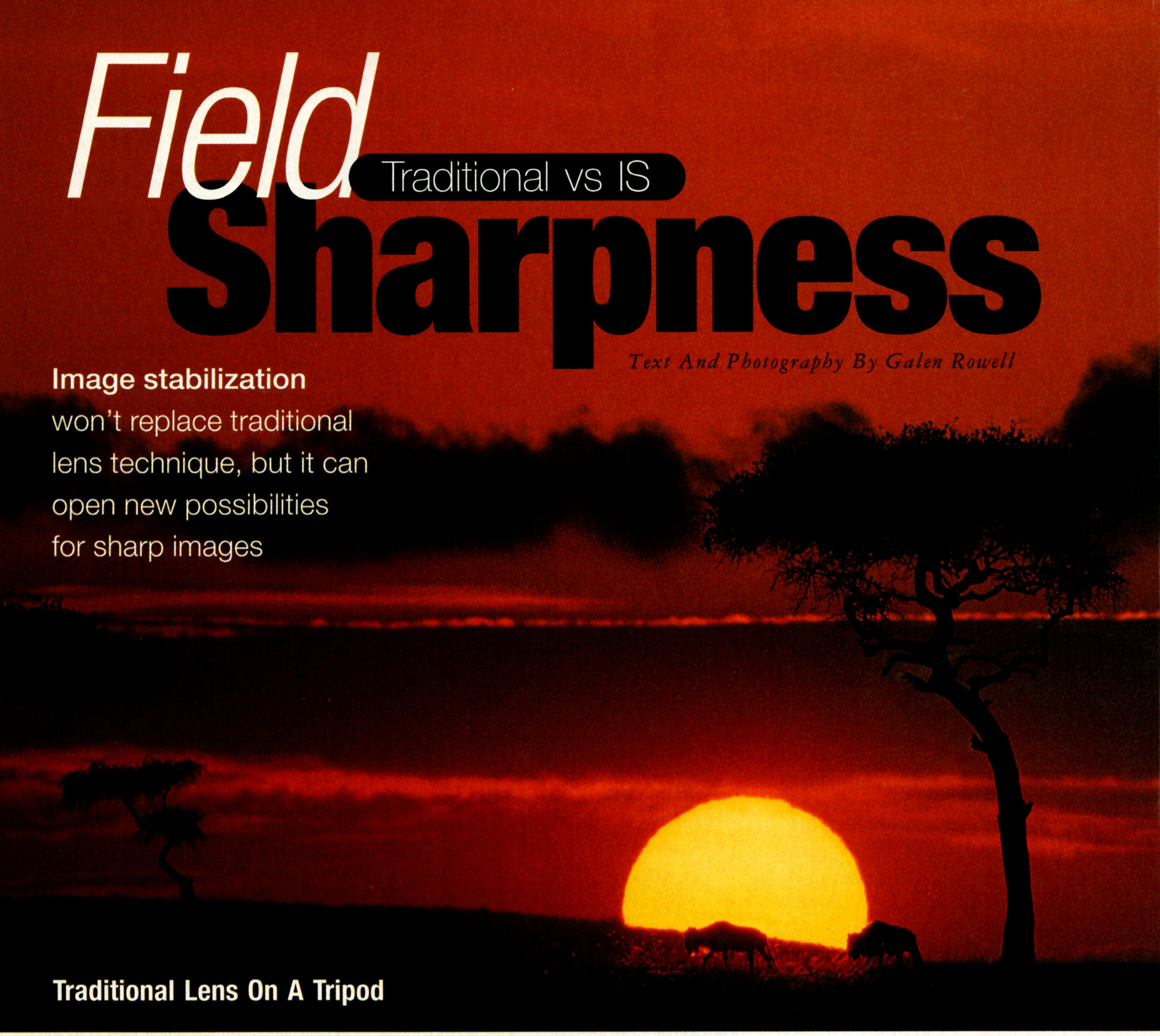
Field Sharpness

Traditional vs IS

Text And Photography By Galen Rowell

Image stabilization won't replace traditional lens technique, but it can open new possibilities for sharp images



Traditional Lens On A Tripod

Lugging around two camera systems on an African photo safari impacted my personal appreciation enough that I never want to do it again. But life isn't a rehearsal, and there's no substitute for field experience. What I needed to know about image-stabilization (IS) lenses couldn't be garnered from those bench tests published in other photo magazines. There's more to nature photography than simply getting sharp pictures.

How little gear did I really need to get consistently fine wildlife photographs? Only a personal shootout in the wilds would tell me for sure if I'd be losing out by not trying Canon's IS technology. Only bringing along the traditional Nikon optics that I've used for decades would tell me when or if IS could outperform them.

When the idea of my own "Great African Shootout" first crossed my mind, Nikon had nothing to compare to Canon's IS, but it has just introduced an 80-400mm *f*/4.5-5.6 Vibration Reduction (VR) lens with similar claims of sharp photographs at up to three stops slower than handholding normally allows. I haven't tested Nikon's VR system (which isn't yet available at the time of this writing), but I wasn't about to miss out on the potential for better wildlife photos in 1999 in what might be my last visit to East Africa for a number of years. Both camera companies loaned me their state-of-the-art equipment with full knowledge that I'd be writing about the results for this magazine.

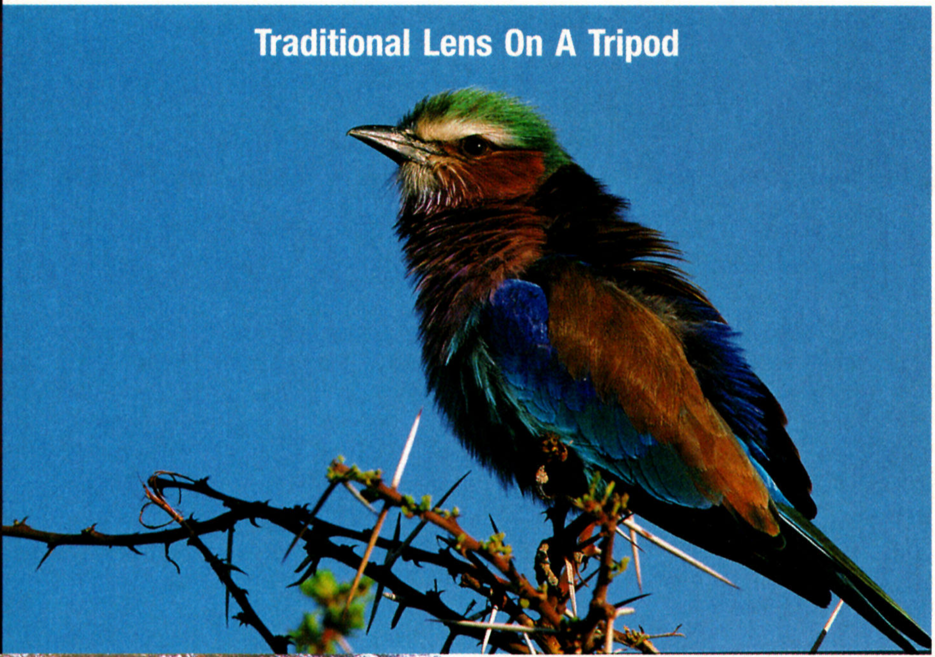
Before I get into more technical matters, let's jump ahead to a sampling of some of my field experiences, beginning in Kenya's Masai Mara. When a saddle-billed stork began to take flight as our safari vehicle pulled alongside, a Canon 100-400mm *f*/4.5-5.6 IS zoom on an EOS 3 allowed me to handhold a fleeting situation [page 76] that I'd never have gotten in time with my larger, faster and sharper Nikon 400mm *f*/2.8 AIS lens set on a tripod or propped on

a rooftop beanbag. But when a herd of wildebeest walked by an acacia tree while members of my Wilderness Travel Photo Safari were composing sunrise landscapes, that larger, faster, sharper optic with a 1.4X teleconverter set on a carbon-fiber tripod delivered a superior image [left] to what I could have handheld with IS.

Across the border in Tanzania's Ngorongoro Crater, a zebra herd emerged from an acacia forest in perfect evening light as our driver was speeding out of the crater to beat the locking of the gates. I persuaded him to stop for just a moment as I caught what turned out to be a very sharp image [bottom] at 1/60 sec. with the Canon 100-400mm zoom.

In 1982, I had decided against a very expensive dawn balloon flight over the Masai Mara because I knew I'd get blurred landscape and wildlife photos on slow film in the low light, or harsh and grainy results on faster film. This time, I used a Canon 300mm *f*/4 IS lens and Kodak Ektachrome 100VS pushed to ISO 200 to make dozens of publishable images of gazelles leaping, giraffes loping, lions snoozing and elephants trumpeting during a fast and windy 15-minute flight.

What IS does best is to bring SLR cameras with telephoto lenses down to point-and-shoot simplicity, but there's no



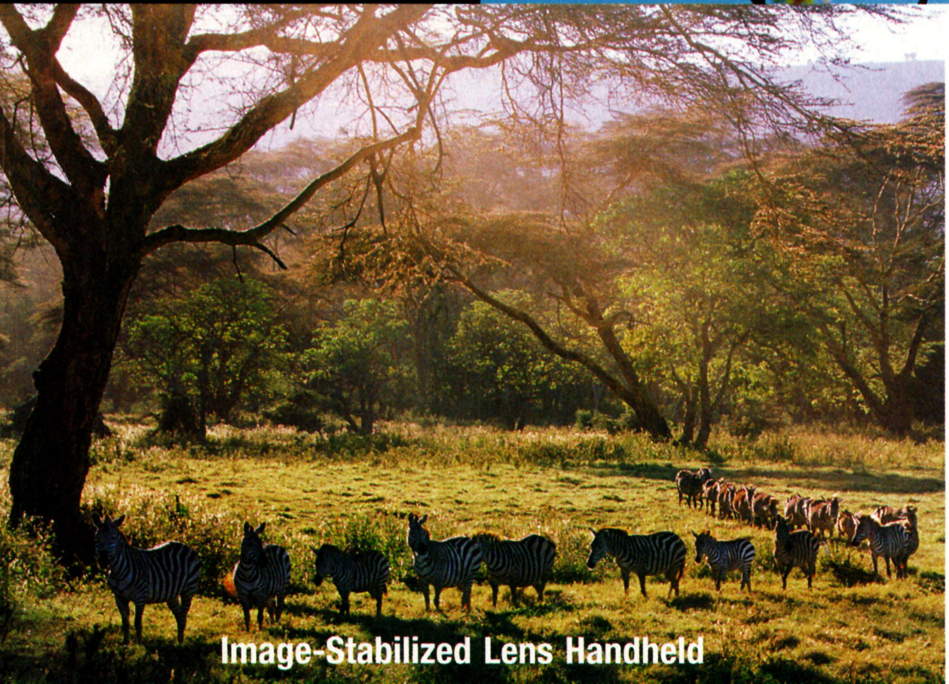
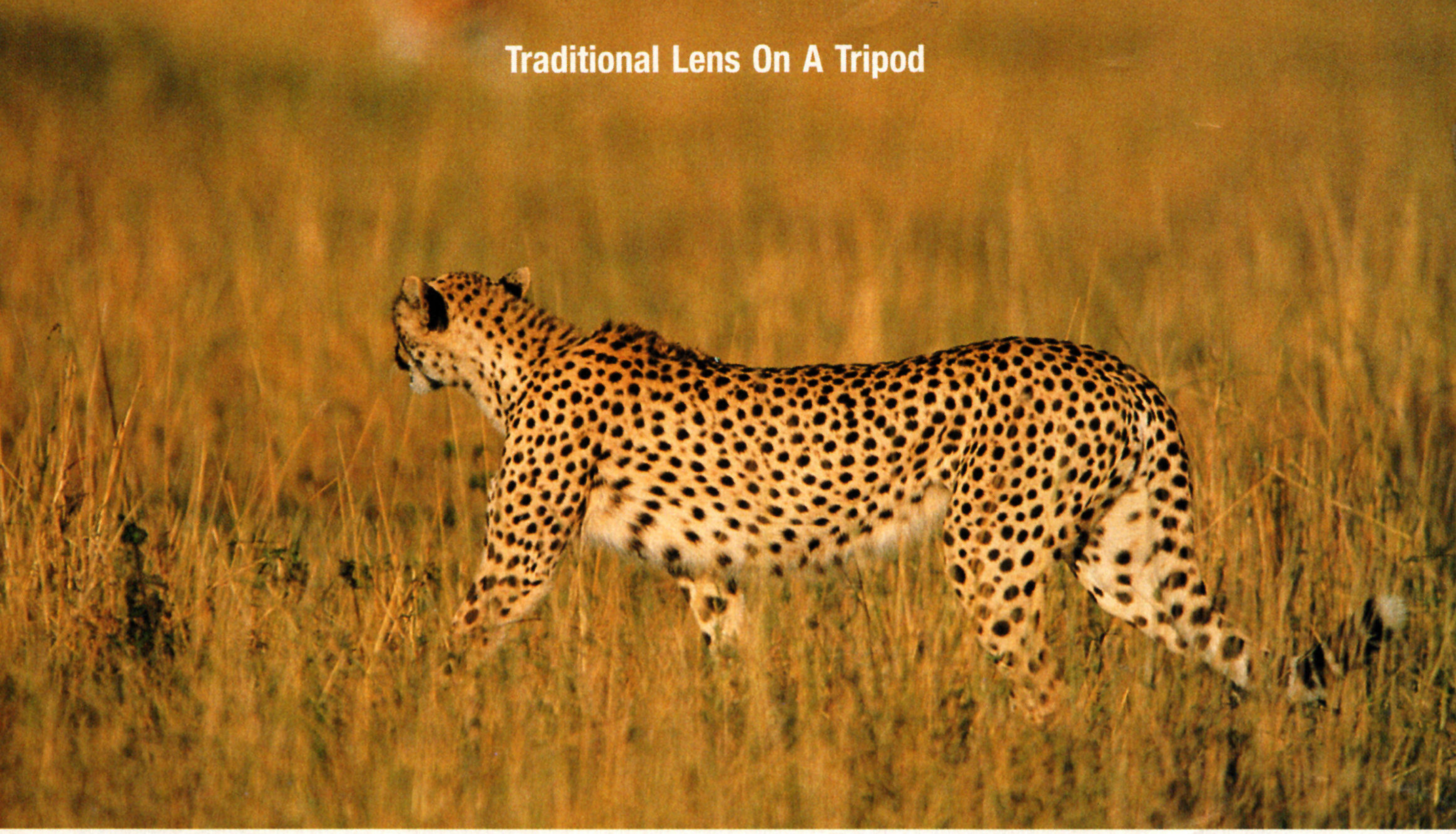


Image-stabilization technology is pretty incredible stuff, but it's not necessarily the magic bullet of photography. Nothing beats a tripod for maximum sharpness, as long as you have the time to set one up. FAR LEFT: Galen Rowell set up a tripod and used a fast 400mm f/2.8 lens and a 1.4X teleconverter to get a sharper image than would have been possible handholding an image-stabilization lens. ABOVE: A lilac-breasted roller, Lewa Downs, Kenya. This razor-sharp photo was also taken using a tripod and conventional lens. LEFT: These zebras presented a fleeting photo opportunity, which Rowell captured on the fly thanks to a Canon Image-Stabilization lens.

SUNRISE: Nikon F100, Nikkor 400mm *f*/2.8, 1.4X teleconverter, carbon-fiber tripod, Fujichrome Velvia; BIRD: Nikon F100, Nikkor 400mm *f*/2.8, 2X teleconverter, carbon-fiber tripod, Fujichrome Velvia; ZEBRAS: Canon EOS 3, Canon 300mm IS, Fujichrome Velvia



Traditional Lens On A Tripod

"When I first thought about **image stabilization**, I wrongly imagined that images composed through professional lenses on a tripod would always be better."

substitute for big, fast, traditional glass on a tripod when you need it. Taking both systems clearly reaffirmed that using only one is the best way to go for an assignment photographer, but that's not my only hat. As an *OP* columnist and workshop leader, I need to know about more than just the brand of equipment I choose for my own professional work.

Before Nikon came out with its featherweight, amateur FM-10 and FE-10 bodies, which I use on wilderness trail runs, climbs and ski tours where photography isn't my primary purpose, I often carried a Canon Rebel because it was so much lighter than any Nikon SLR. Now I've dusted off that Rebel for occasional trail runs into wildlife areas to use with a light IS zoom. If I don't see anything and I want to keep running unencumbered, I ditch the unit in the bushes and pick it up on the way back, sometimes finding the animals on the return. When Nikon comes out with the 80-400mm VR lens and ultralight N80 autofocus body, I'll consider switching to them for this sort of casual shooting if they pass my field tests. I need to have my camera system fully interchangeable as much as possible.

When I first thought about image stabilization, I wrongly imagined that images composed through professional lenses on a tripod would always be better. That's true when the world stops and time stands still. My day of reckoning came the morning after 11 of us stood in soft mud in a drizzle in low light on a dawn workshop shoot facing a group of distant egrets. My tripod legs sank in the mud, my big lens got wet in the rain, and I didn't get one sharp frame out of a whole roll shot at ISO 400. During our critique session, up came a crystal-sharp white egret on the screen, obviously on slow, fine-grained film. "How did you get that?" I asked.

"Stalking through the brush with my 300mm Image Stabilization lens," came the reply.

When a friend offered to loan me his Canon body and 300mm *f*/4 IS lens, I shot tests against my Nikon lenses. Aimed at a test target on a tripod with IS turned off, the Canon 300mm *f*/4 produced similar resolution at *f*/4 to my Nikon 500mm *f*/4 and 400mm *f*/2.8, but was clearly superior to my trusty 70-300mm Nikon *f*/4.5-5.6 zoom set at 300mm. Handheld with the IS turned on, the 300mm *f*/4 was still superior to the zoom on a tripod at shutter speeds down to 1/125 sec. None of the Nikon handheld 300mm zoom shots at 1/250 sec. and below were acceptably sharp.

On a real-subject test of horses standing in shadow, all shots with Nikon lenses on a tripod looked sharp enough to publish, but all handheld shots were, as before, unsharp. The fastest I could shoot in the shadows was 1/125 sec., yet with the IS lens, every shot was publishably sharp down to 1/60 sec., with a few good ones at 1/30 sec. This verifies claims of a three-stop gain beyond the normal handheld limit of shutter speed (a fraction equal to 1 over the focal length of the lens: 1/300 sec. for 300mm).

When I asked to borrow a Canon EOS 3 with a 300mm *f*/4 IS similar to the one I had tried, Canon urged me to try the new 100-400mm *f*/4.5-5.6 IS zoom, which the company sent me to test before heading out to Africa. Though the loaner 300mm *f*/4 IS lens tested as before, the 100-400mm had reduced edge sharpness wide open and a 0.7-stop light loss.

These results emphasize the importance of testing new equipment before heading out on a serious shoot. Differences in camera meters and light lost through zoom lenses with lots of ele-

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When this dramatic photograph came before the NYI Faculty for a possible **Merit Award**, some teachers declared it was a studio shot made with a medium format camera. Others weren't so sure. Looking at this haunting image again, we decided to find out. When in doubt, here at NYI, we pick up the telephone and go to the source: **NYI's remarkable students.** Here's what we learned:

Dr. Kim Smith, a neurologist from Georgia, took this photo as part of her Unit Five Photo Project. Was it taken in a studio with medium format film? No, she told us, she took it in her kitchen, using a piece of black cloth on the floor as a backdrop, looking down on the Calla Lilies. What camera did she use? Her trusty not-so-new, 35mm single lens reflex. If that weren't enough, she added the fact that she grew the Lilies in her backyard! How's that for a home-made photo?

Just the facts: No fancy studio, no fancy camera, no fancy backdrop. Then what's the secret? For winning photos, all you need to do is plan your picture, and follow NYI's Three Guidelines for Great Photographs. In this picture, the stark Calla Lilies pop out at us, gentle pastel colors offset by a simple layout and the stark juxtaposition of black and white. Beautiful? Yes. Easy to do? Dr. Smith certainly makes it look that way.

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ments at wide-open apertures must be taken into account.

The Canon 100-400mm lens I tested wasn't an isolated case. Other publications have found the same 0.7-stop light loss wide open, as well as reduced sharpness and contrast compared to prime Canon telephotos. Even so, the sharpness wide open at 300mm was much the same as tests at 300mm with my 70-300mm *f*/4 Nikon lens, a valuable wilderness workhorse I use when going light is a higher priority than maximizing sharpness (as in several 70-300mm Nikon images published in the March/April 2000 *National Geographic Adventure*).

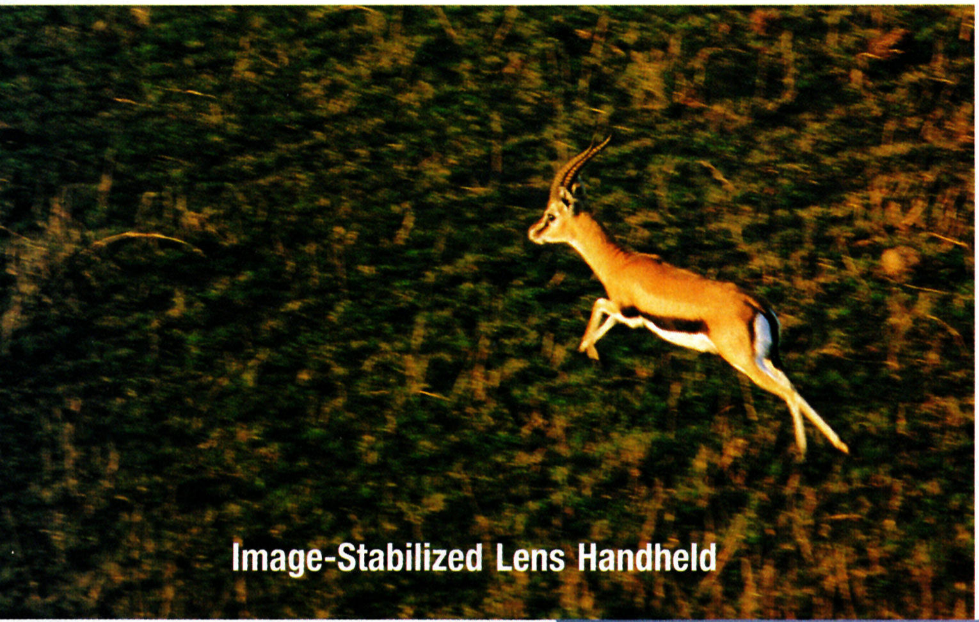
After numbering and coding every roll in the field as to what camera and lens were used, I wrote that information on the mount of each of hundreds of selects from 160 rolls of 36-exposure film. Afterwards, I performed my normal final edit down to just those images that seemed to have enough sales potential to spend lots of money having multiple sets of enlarged 70mm duplicates made to sell through my Mountain Light stock agency as well as foreign agents. With choice based on real economic imperative, I hoped to avoid bias in direct comparisons of Nikon versus Canon equipment or IS versus non-IS technology.

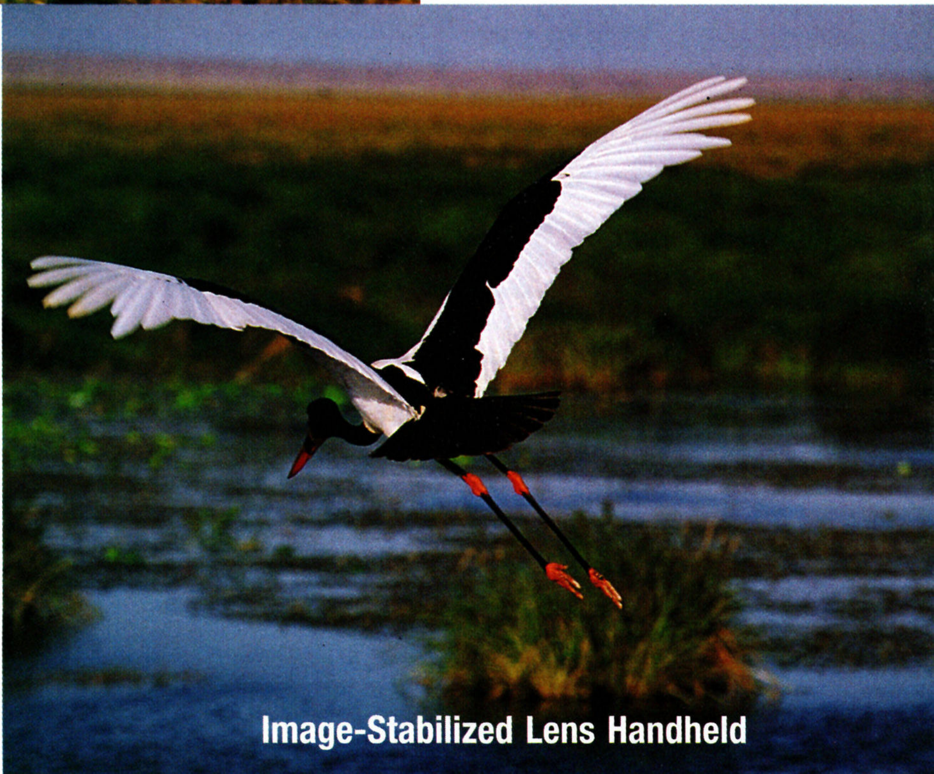
Not surprisingly, 59 of the 78 images I chose from a total of 5,760 slides were made with my traditional Nikon system. Of course they were. Every time something really great happened within the grasp of my traditional capabilities as a photographer, I gravitated toward the familiar system I knew would deliver a sharp, well-composed image on a tripod. Therefore, the score isn't 19 for image stabilization versus 59 for traditional lenses. It's 19 *additional* top select photographs that I wouldn't have gotten without image stabilization—19 memorable photographs that otherwise would have passed me by. The total number of images I selected for enlarged duplicates is greater than from any other shoot I've done in years.

That's what I needed to know. The technology is here to stay, and I now understand when and where to use it in my future work. What I need to sort out is how best to integrate it into a reasonably compact system that gives me the best of both worlds without interfering too much with my primary experience in the wilds. OP

Editor's Note: *We'll do a report on the new Nikon Nikkor 80-400mm f/4.5-5.6 VR (Vibration Reduction) lens when it's available to us.*

OP ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "IS In Africa" (Mar. '00)
"What's In A Lens?" (Jan./Feb. '99)





PREVIOUS PAGE: A cheetah stalking a gazelle, Masai Mara, Kenya. This photo was taken with a 400mm f/2.8 lens and a 2X teleconverter. ABOVE: A Thomson's gazelle from a hot-air balloon, Masai Mara, Kenya. The image-stabilization lens was the best choice for this photograph because a tripod would have been of limited use in the balloon. RIGHT: A saddle-billed stork, Amboseli Park, Kenya. A fast-moving subject like this stork is an ideal subject for the 100-400mm IS lens because you can quickly zoom and follow the bird in flight.

CHEETAH: Nikon F100, Nikkor 400mm *f*/2.8, 2X teleconverter, carbon-fiber tripod, Fujichrome Velvia; GAZELLE: Canon EOS 3, Canon 300mm IS, Fujichrome Velvia; STORK: Canon EOS 3, Canon 100-400mm IS, Fujichrome Velvia

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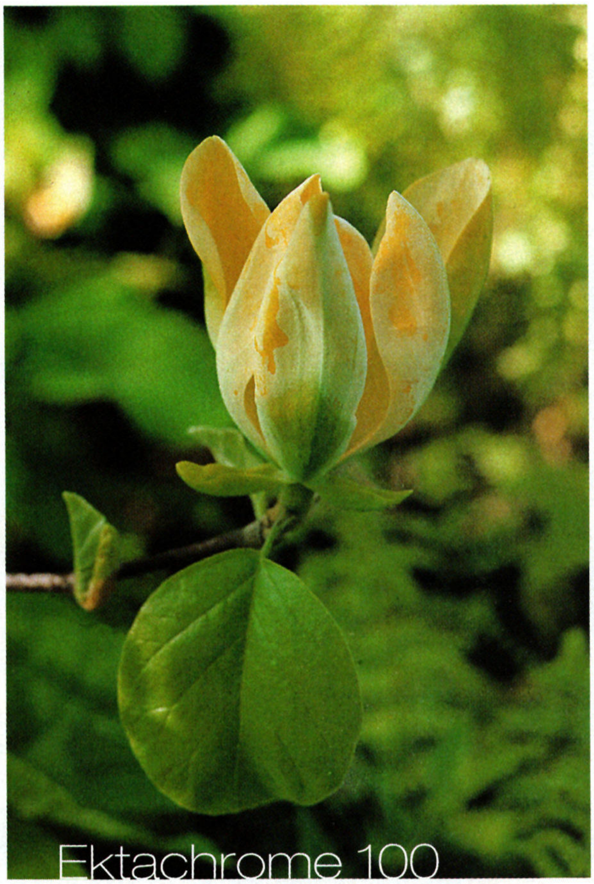
Natural Color

Film choices affect what colors look like in nature

Text And Photography
By Charles J. Sheviak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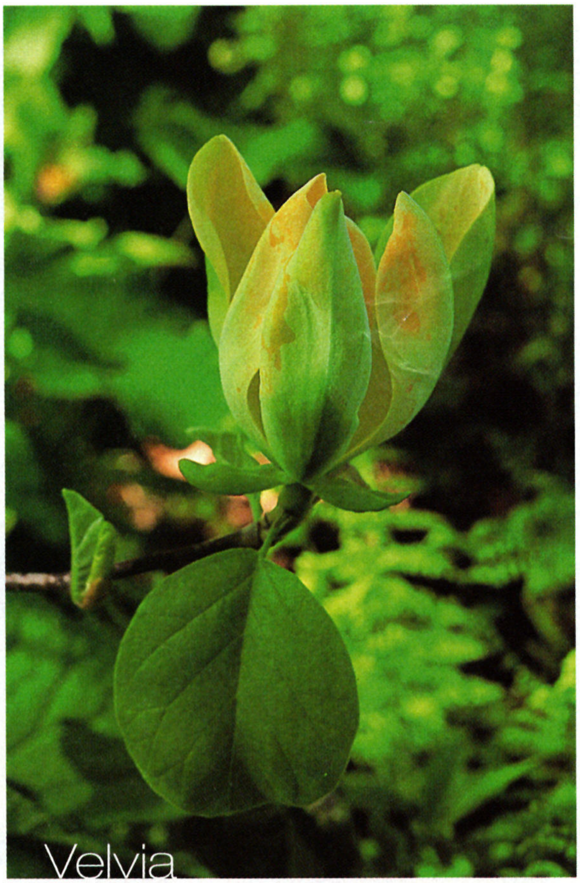

Velvia

Sometimes it's a good idea to step back and take a look at things from a different perspective. I'm a botanist by profession, and I specialize in clarifying the differences among species. Put another way, one of the things I do is "discover" new species. By nature and training, then, I have a critical eye for detail, patterns and color.

My colleagues and I employ photography in the course of our work to record the plants under study, their places in the natural world and to communicate this information in lectures and publications. Our ability to do this is threatened by the preponderance of highly saturated, warm color balances in today's films, which is becoming of increasing concern and frustration to me and my botanical colleagues.

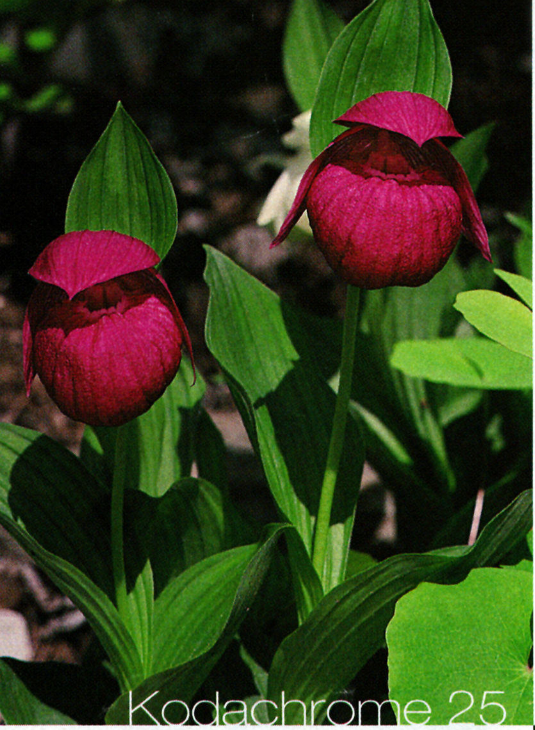
Within the last decade, reversal films have greatly improved in sharpness, resolution, grain, speed and other technical characteristics. Among the most prominent features of many new films are bold, saturated color and a warm color balance. Vibrant colors are eye-catching, and photographers are easily seduced by films that provide them. Pros use them, of course, because editors and art directors are also strongly influenced by the bright colors.

Among the most seductive of current films is Fujichrome Velvia, and to be sure, this film has superb technical characteristics. However, Velvia is also one of the worst to use when photographing plants in terms of color balance and saturation. I personally know only one botanical photographer who uses Velvia, and he acknowledges that the color is inaccurate. There's no question that it's highly useful in certain situations; like any other film, it has its strengths and weaknesses. It's not the film, but rather its indiscriminate use and status as a near-standard that's a problem.

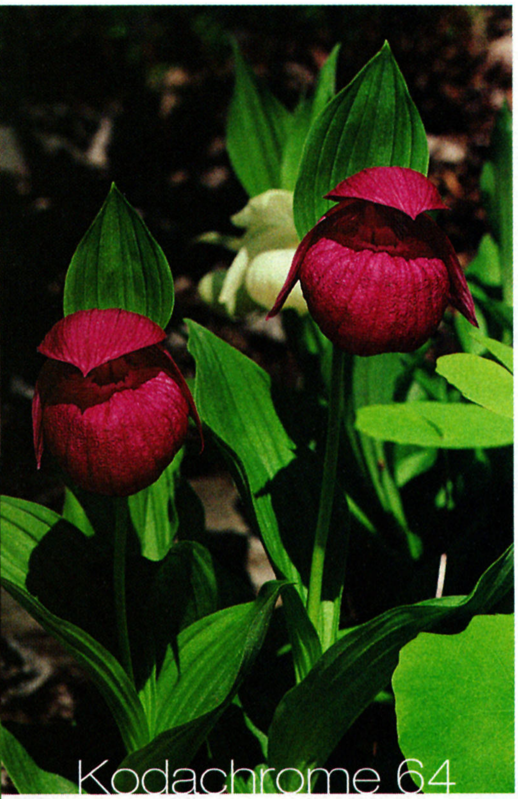
While Velvia and other films like it, such as Kodak E100VS, are capable of superb results, they're often ill-suited for work on plants. Images shot with these films are often so grossly oversaturated that detail in the flowers and leaves is lost, and the lack of subtlety results in a virtual caricature of the plant. To someone who knows the plant, such a photo is unacceptable. To be more specific, we can look at images employing Velvia, for example, for effect so familiar as to border on the norm. This film commonly exhibits problems of color balance and saturation when plants are the subject or prominent components of a photograph. Greens, always a bit tricky on film, are typically too intensely emerald, often shifting to chartreuse or, conversely, a hard bluish green. Greens with a white-blue "bloom," such as those of many desert plants, often come out a strong powder-blue without any green component. Similarly, reds are overemphasized yet simultaneously subject to a bluish cast, leaving pink flowers an unnatural magenta.

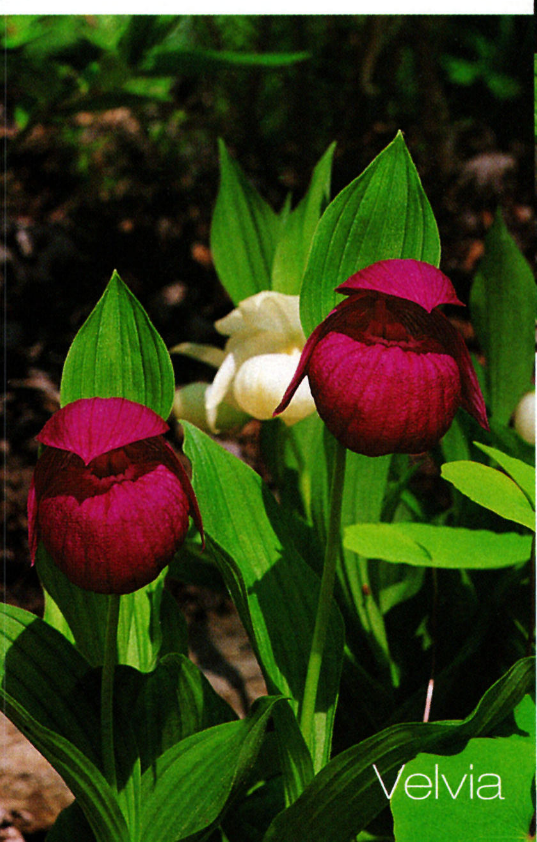
The modern trend in film development toward heightened saturation is to me an alarming one. The frustration for us botanical sorts is that, as manufacturers release progressively sharper, finer-grained films with higher resolution and other superior characteristics, we can't use them because these advanced films are aimed at satisfying the mania for warm and saturated color.

In addition, as older films are discontinued, they're being replaced by others with the new hyped palettes. I use Kodachrome 25 and 64 almost exclusively, as do most of my colleagues, and a couple years ago a near-panic swept through the community in response to a rumor that Kodachromes were to be discontinued. Yet even these films are warmer than



For botanists like Charles Sheviak, accurate color reproduction is key. Even if your livelihood doesn't depend on precise colors, it's important to understand how the unique palettes produced by different types of film will affect your photographs.





Fujichrome Velvia is one of the most popular transparency films among landscape photographers because its vivid colors can really make a photo "pop." But if scientific accuracy is what you're after, Sheviak suggests testing other films such as Kodachrome and Ektachrome 100 (EPN)

ALL IMAGES: Nikon N90s, Nikkor 105mm *f*/4, Bogen tripod, Arca-Swiss ballhead

10 Tips For Correcting Color In The Computer

You have a lot of control over exacting color changes when working in the computer

By Rob Sheppard

While the computer is no magic bullet that can correct all photo problems, it can help you get more accurate color when you need it. You can remove color casts (even from single colors), alter color saturation (although you can't get detail back in areas that are too saturated as Charles Sheviak describes) and even replace inaccurate color with accurate color.

You'll need image-processing software that gives you some fine controls over color. Nearly all programs (from Microsoft Picture It! to MGI PhotoSuite to ArcSoft PhotoStudio) allow you to make a selection and adjust color, which is a key technique. For higher levels of control, you need the more sophisticated tools found in programs like Corel PhotoPaint, Jasc Paint Shop Pro, Ulead PhotoImpact, Wright Design or Adobe Photoshop.

Here are some tips to help you get started on adjusting color:

1 Bring a test card and shoot it in the same light as your subject. The best choice here is the MacBeth Color Checker chart. It has a whole range of colors that you can use to compare what the film sees and what's really on the chart. For the computer, it gives a distinct reference point for colors. However, this isn't as simple as adjusting the image so the colors on the card look okay. Flowers particularly will show different coloration in a photo, depending on how a specific film reacts to the sometimes strong ultraviolet coloring of a blossom, something flowers have evolved to affect insects, but something we don't see (and won't be part of the pigments that make up the chart). Take simple notes comparing the subject to a specific color on the chart, or even photograph a section of the chart that has a color most like the flower. A gray card can also be used for general color casts (such as the blue of shade), but it won't help with color shifts in specific hues.

2 Compare your image on film to the color chart. You need to be careful that your light sources are the same when you're doing this. If you hold your slides up to the window, against the sky, and have the Color Checker under a desk lamp, the colors of light will cause major problems. Also, transmitted color (that of a

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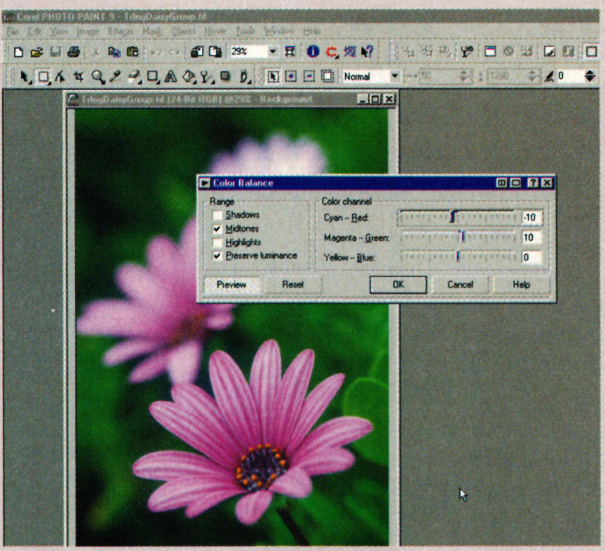


Color Balance

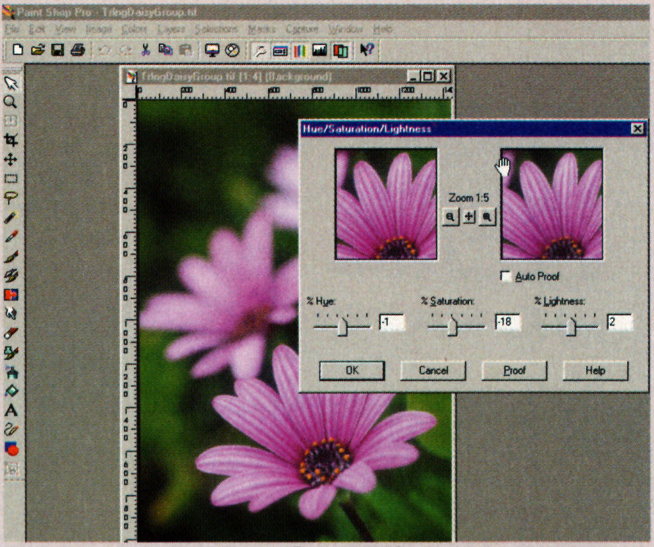
Range

☐ Shadows
☑ Midtones
☐ Highlights
☑ Preserve luminance

Color channel

Cyan – Red: -10
Magenta – Green: 10
Yellow – Blue: 0

Color Balance



Hue/Saturation/Lightness

Zoom 1:5

☐ Auto Proof

% Hue: -1
% Saturation: -18
% Lightness: 2

Hue Saturation

slide) will always be slightly different than reflective color (that of the chart or print film).

3 Figure out what needs to be corrected, and be very specific. Remember that even if the color chart looks okay, a flower color can be off, so you'll have to check your notes (or that extra photo you took of the "matching" color on the chart). Scan your image to get it into your computer.

4 Be sure your monitor is accurate. You should calibrate your monitor for really critical work, although it isn't a necessity for casual work.

5 Make overall color cast corrections with color correction tools. There are several tools, depending on your program and your experience; try whatever you can—you can't hurt the digital file if you always keep a backup and as long as you don't save the file you're working on.

6 Select the particular part of your image that needs precise correction, for example, a colorful blossom (use any selection tool that allows you to get an accurate selection). Feather (or smooth) the edge of the selection slightly.

7 Adjust the color of the object (which is now isolated from the rest of the image because of the selection) using whatever tools work. Try them all—color balance, brightness/contrast, hue/saturation and so forth. Try to get it closer to the chart color, but remember that transmitted color (in this case, the monitor) will never be exactly the same as the reflected color of the chart.

8 Up to now, you could use nearly any image-processing program; now you can increase your control by using higher-level programs. You may also have more selection tools in these programs to help you more easily select exactly the area you need. Try adjusting the color by altering individual channels of color. You can accomplish this through levels or curves by selecting a particular channel, such as red, blue or green. If you're not sure how this works, just start moving points and sliders around—you won't hurt anything as you can always reset the tool.

9 Try adjusting color with color-specific tools, such as hue/saturation, where you can limit the change to one color and selective color, which affects only a limited range of colors at a time.

10 Always compare your work with the final output—print, film, the Internet, etc. Color management of output is always a challenge. Be aware that different media will give different color results—that's normal.

away, whenever you have the urge (and remind her of old times).

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Kodachrome II. One slide from the early '70s that I still use in slide shows always generates interest. I've had pros ask me how I got the color in it.

I recently sorted through some old 2¼s and was stunned by the wonderful, accurate color. I couldn't take those pictures today—they were on Ektachrome-X. Whereas 30 years ago any snapshot would capture an accurate image of a gentian, today it's very unusual to get a really good picture of these classic blue flowers, as the warm color balances of current films, even the Kodachromes, pollute the flowers' remarkable blues with pink. I've even seen one photography magazine wax eloquent on the "beautiful color" of a photo of a fringed gentian—a flower rendered as pinkish mauve rather than the clean sky blue of the actual plant.

Too often, we judge an image by its overall impact without considering its components. In many genres, this may be appropriate, but in nature photography, it often is not. My perception emphasizes the botanical component of any photograph, and the manner in which plants are handled can ruin an otherwise satisfying image. If the greens are inappropriate, too blue or yellow, or the browns too red, the pinks too blue or the blues magenta, the plants aren't believable nor satisfying, and with them goes the image. Add oversaturation with its loss of detail and resulting cartoon quality, and many a recent image that could have been superior on an accommodating film is instead ruined by the choice of medium.

Much of what I photograph is "critical" in the sense that I have to get a useful and accurate record shot of a particular subject for my research. Consequently, I nearly always depend on the tried and true Kodachromes. When time permits, however, I do sometimes take duplicate shots with an alternate film or films, under virtually identical conditions minutes apart. I've tried most films that have been billed as relatively neutral in balance and that seemed in other characteristics to suit my needs. In some cases, my experience has been too meager to mention. It also takes time to learn a film's idiosyncrasies, and several films of which I've gained an understanding have already been discontinued or replaced by new versions.

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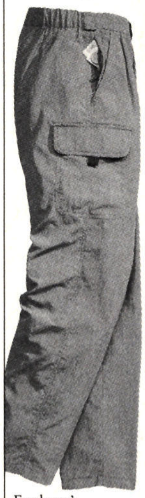

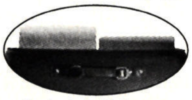

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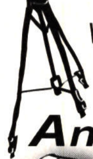

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This is a problem for a photographer like me who needs consistency and hence a long-term commitment from a manufacturer.

Several general trends in current and recent E-6 films are apparent. Most are too warm, even those billed as neutral. This is manifest in an unpleasant red cast to neutral browns and yellows. Bark, soil and even dead straw tends to be rendered as orange-red. Treatment of flowers in the pink-brown range can be disastrous. A second common feature is difficulty in the greens. Most of these films add a hard bluish cast to green. This can be attractive in a landscape, but in closer work it's accentuated and lends an unpleasant, hard quality. In extreme cases, leaves are often a mottled blue and yellow, rather than subtly shaded in greens. In my experience Kodak Ektachrome 100 EPN alone seems acceptably neutral with plants.

My intent here isn't to recommend a film; even if I had sufficient experience to be able to do so, that would miss the point. What I want to emphasize here is a need for each one of us to assess our images beyond their artistic appeal and technical competence. What are we photographing, and what do we hope to accomplish with the images? It seems to me that we as nature photographers have an opportunity and a responsibility to convey an appreciation of nature to a wide audience. If we ourselves can't see the beauty that's there, and seek instead to mold it to some neon standard, then we fail in that responsibility.

I'm frustrated by the trend toward eye-popping color because it interferes with my work as a scientist and my enjoyment of photography as an art. Even more, I'm concerned that young photographers are being taught to see in these terms, especially given that retina-searing color is a ubiquitous societal phenomenon today. I think we need to step back and realize that "bold, bright, saturated color" is often inaccurate and misleading. We need to consider carefully how we use color, including making the appropriate film choice for the appropriate subject. We also need to make sure manufacturers continue to give us accurate films for the times we need them. **OP**

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See: "Extra-Vibrant Colors" (Dec. '98)

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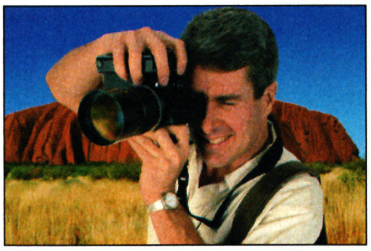

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645 in Springtime

With world-class optics and straightforward controls, the **Contax 645** medium-format system simplifies the challenge of taking on a new subject

Text And Photography By Wes G. Pitts

CONTAX
Planar 2/80
Carl Zeiss
CONTAX 645

Why shoot medium format? For starters, you get an image almost three times the size of 35mm, which translates to more detail in your photographs. The Contax 645 SLR makes working in medium format as easy as 35mm, with features like autofocus, motorized film advance and both aperture- and shutter-priority exposure modes.

ALL IMAGES: Contax 645, Carl Zeiss Planar 80mm *f*/2, Fujichrome Velvia

Snow

It's spring in Southern California, and there's snow in the local mountains. That's not unheard of, but it won't last long around here, even at the higher elevations of the Angeles National Forest. You've got to take these photo opportunities when you can, even if it means slipping out of work a bit early. So I did.

I don't get a lot of chances to photograph snow living where I do. Put another way, I need more practice at it. When you're trying to work with a new subject, it's a relief to have equipment that you're comfortable with, so that you can concentrate on the challenges of exposure and composition. Careful exposure is definitely important with a subject like snow, especially if it's a clear day with bright skies—you're dealing with a lot of contrast and extremes in tonal range.

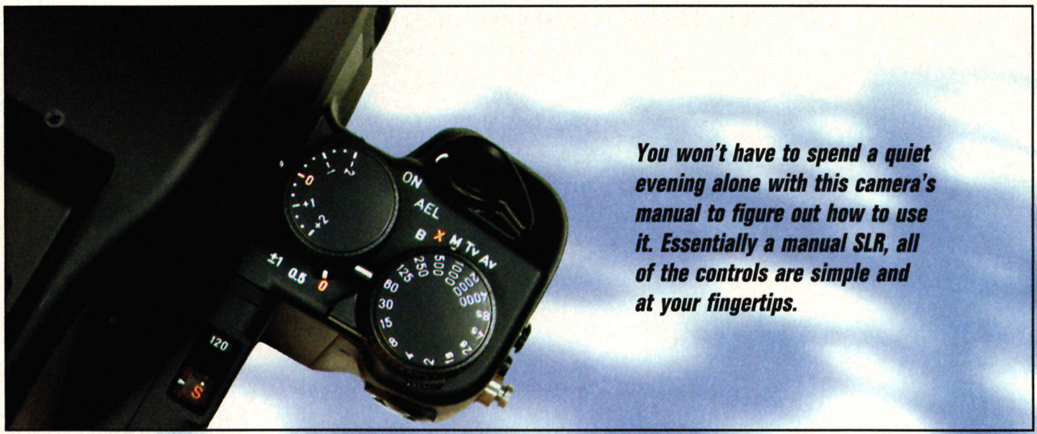
With this rare Southern California photo op, I got a chance to try out the new Contax 645 medium-format system. The advantage of shooting the 6x4.5cm medium format is an image size nearly three times as large as a 35mm image. That translates to more detail and the ability to make bigger enlargements without "graininess."

The simplicity of the Contax camera makes it easy to work with right away, letting you focus on your subject instead of camera settings. It's basically a manual camera, with the addition of autofocus and aperture- and shutter speed-priority modes. You won't find bells and whistles in this straightforward camera body.

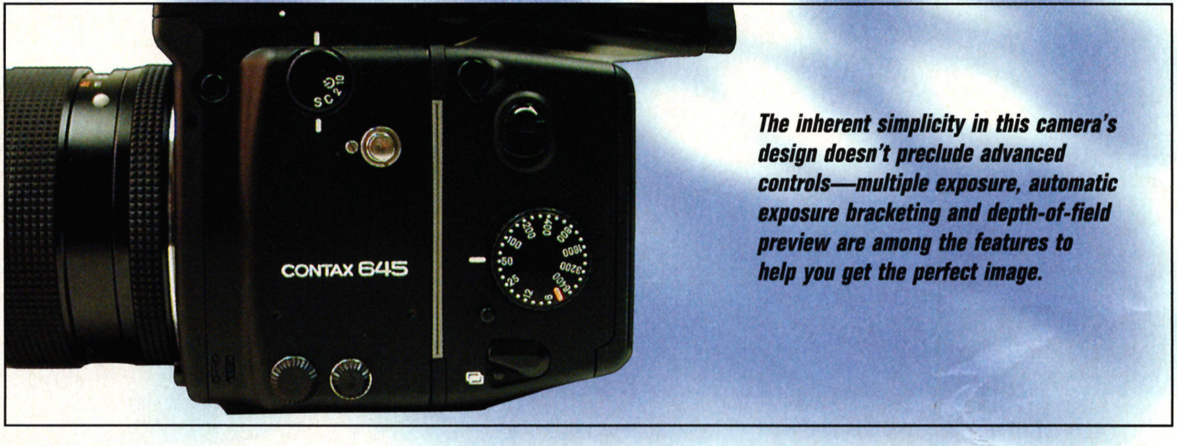
One of the first things I noticed about the camera is its heft. Though not a compact camera system even by medium-format standards, the weight and feel of the Contax 645 inspires confidence that this is quality equipment. The controls are thoughtfully placed and big enough that I didn't find myself fumbling around with them.

I set out into a field of snow at the base of a steep hillside spotted with evergreens. Crossing a small stream, I found a group of staggered trees that caught my eye. The depth-of-field preview function helped me get the shot I wanted by letting me quickly check that the foreground would be sharp and that the background would be just slightly softer. In this situation, I selected center-weighted average metering and took my exposure off of the bark of the trees.

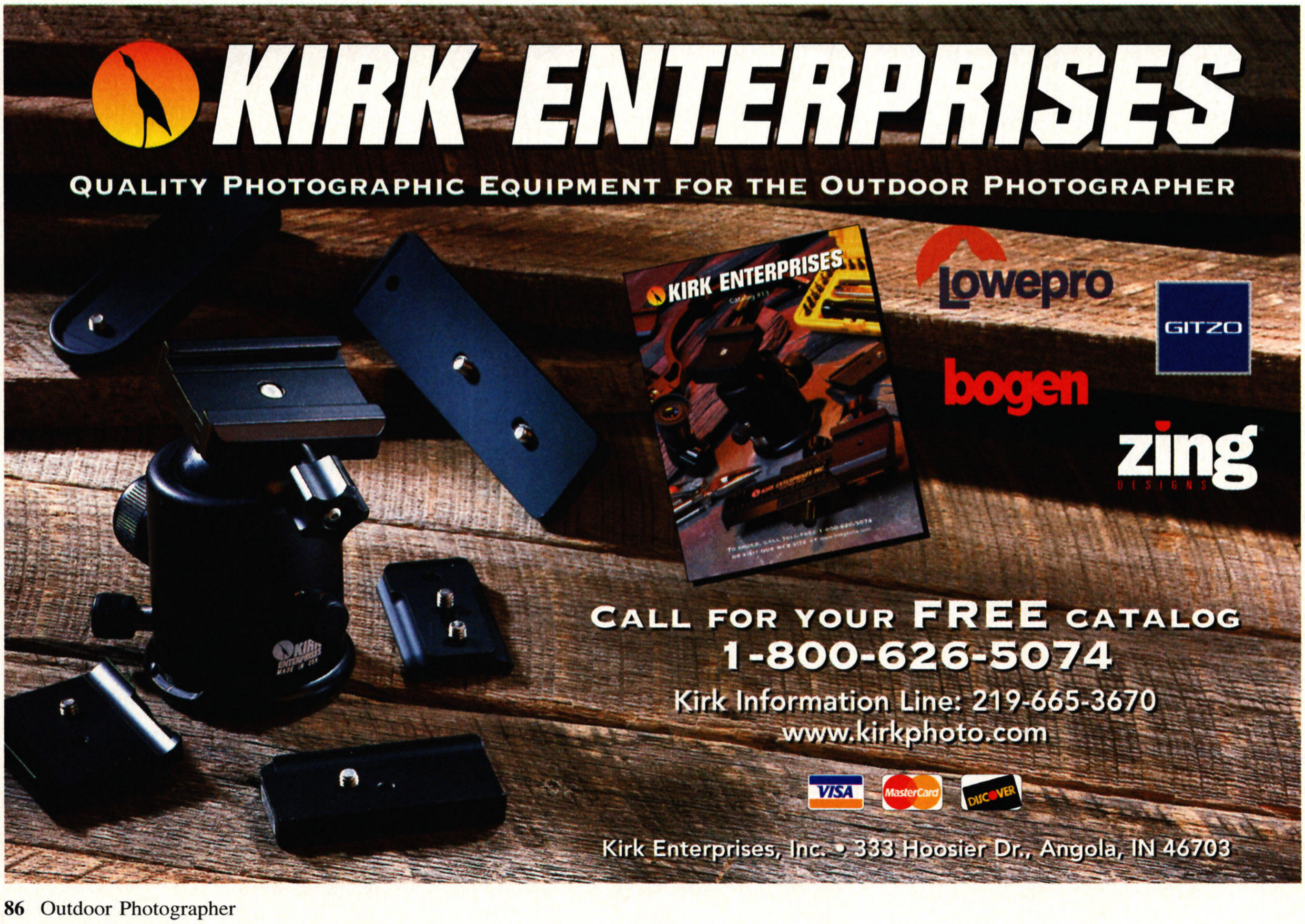
In addition to center-weighted metering, the Contax offers spot metering for complicated lighting situations. I switched to spot metering for a shot of shadows on the snow, thinking that the bright sunlight reflecting off of the expansive snowy foreground would foul up a center-weighted meter reading. I took spot



You won't have to spend a quiet evening alone with this camera's manual to figure out how to use it. Essentially a manual SLR, all of the controls are simple and at your fingertips.



The inherent simplicity in this camera's design doesn't preclude advanced controls—multiple exposure, automatic exposure bracketing and depth-of-field preview are among the features to help you get the perfect image.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readings off of the snow, shadows and the trees in the background and then chose an exposure in between these readings. It worked.

One nice feature of the Contax is the combination of auto-exposure lock coupled with a separate focus button. When in AEL mode, you can depress the shutter release halfway to lock in your exposure, then use the focus button to set the focus after recomposing. The exposure setting remains locked until you release it by switching back to normal mode.

The autofocus system offers both single-shot AF and continuous AF for photographing moving subjects. When used in conjunction with the continuous drive mode, you can shoot action at up to 1.6 frames per second with full continuous autofocus.

The continuous drive mode also permits exposure bracketing when used with the exposure compensation feature. You select brackets of either ½- or full-stop increments, and the camera does the rest, firing off three frames. This is convenient when you think you may need to bracket to get the best exposure (an especially good idea when shooting with slide film).

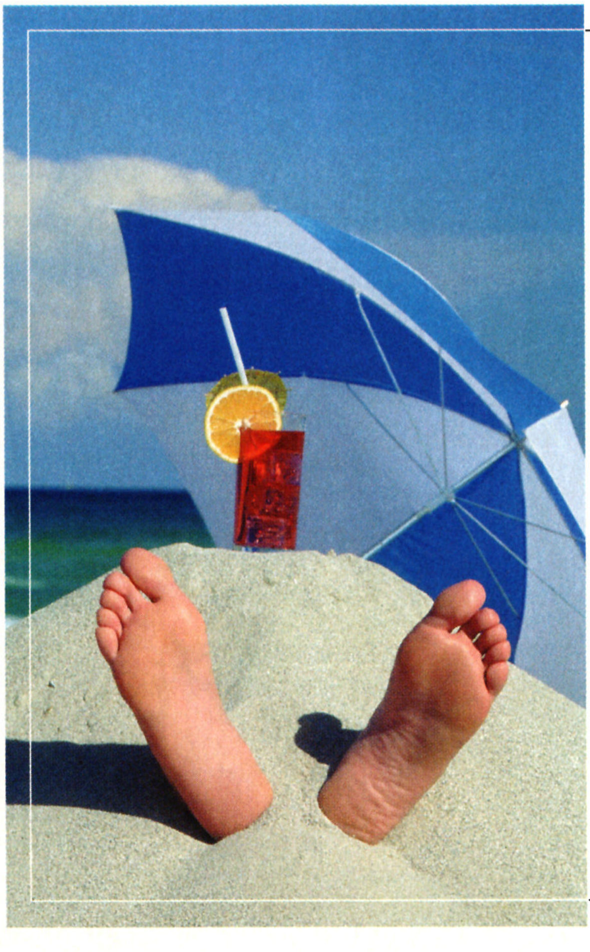
I used the Contax 645 fitted with the AE prism (with built-in diopter adjustment), though there's also an optional waist-level finder. Currently, there are seven Carl Zeiss lenses available for the system, ranging from 35mm to 350mm, and a 1.4X teleconverter. For macro photography, bellows and extension tubes are available. If you're thinking about going digital, MegaVision (www.mega-vision.com) makes digital backs that are compatible with the Contax 645, providing up to 6-megapixel resolution.

Overall, the Contax 645 is a very easy camera system to operate—much appreciated when you're trekking through the snow in search of photographs. The AE prism and comfortable grip let this medium-format body handle like a 35mm SLR. And the clarity and crispness of the Carl Zeiss optics, coupled with the 6x4.5cm medium-format image size, makes for beautifully detailed compositions. Just be sure to remember your snowshoes, even if it is spring in Southern California. Estimated Street Price: $2,000 (body only).

Contact: Contax, (800) 526-0266, www.contaxcameras.com. OP

Contax 645 Specifications

Camera Type: Medium-format SLR (6cmx4.5cm)
Lens Mount: Contax 645 bayonet mount
Focusing: TTL Auto and manual
Focus Screen: Matte (standard), sectioned matte, horizontal split-image
Exposure Metering: TTL spot, center-weighted averaging (when equipped with prism finder)
Exposure Modes: Aperture priority AE, shutter priority AE, manual
Exposure Compensation: ±2 EV in ⅓-steps
Shutter Speeds: Electronically controlled 32-1/4000 sec. (aperture-priority mode), 8-1/4000 sec. (shutter priority mode), plus Bulb
Film Speeds: ISO 6 to 6400
Viewfinder: Interchangeable TTL finder (AE prism or waist level); shows 95% of frame
Viewfinder Display: Battery warning mark, exposure counter, self-time remaining time, exposure metering mark, flask mark, focusing mark, aperture value, shutter speed, exposure meter
Flash Exposure: TTL direct metering
Flash Sync: 1/125 sec. and slower
Depth-Of-Field Preview: Yes
Film Loading And Transport: Automatic transport (built-in motor)
Self-Timer: 2- or 10-sec.
Power Source: One 2CR5 6-volt battery
Dimensions: 5½x4x3-inches
Weight: 22½ ounces



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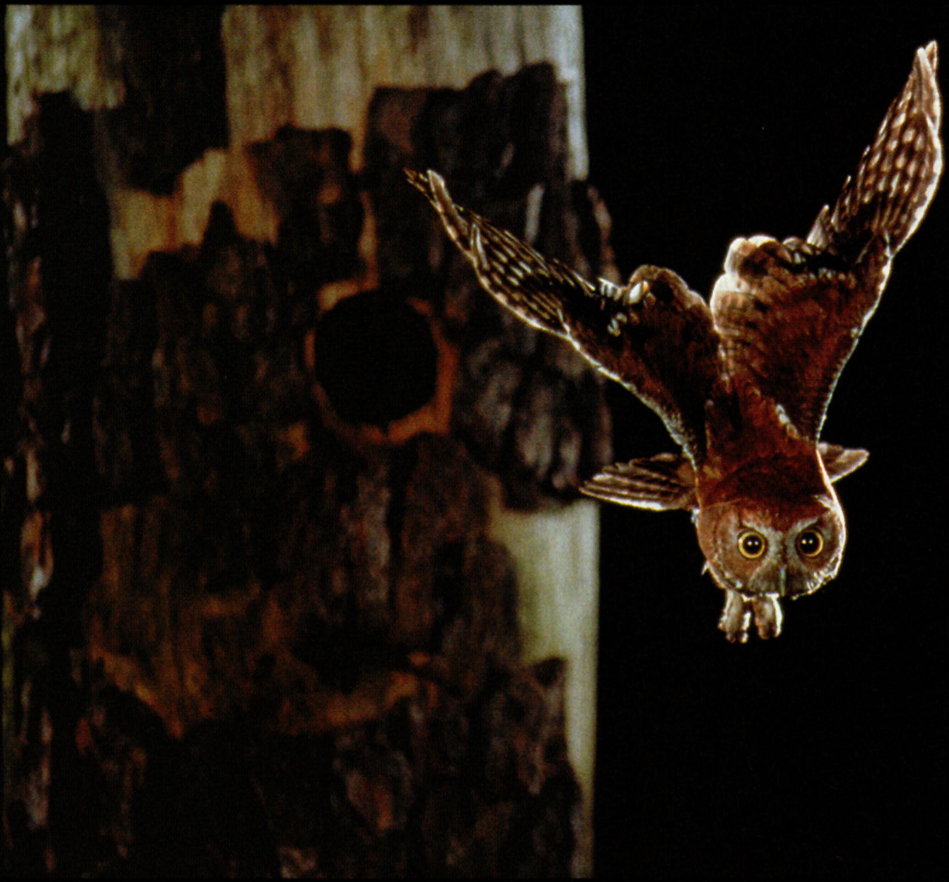
Freeze-

Using high-speed flash for stop-action photography

Text And Photography By Derrick Hamrick



Moving animals can be difficult to photograph, especially if the lighting is poor and their movements fast. Imagine never having to worry about using a fast shutter speed or grainy high-ISO film to capture stop-action photos of wild animals. Welcome to the world of high-speed flash photography, a technique that has been around for some time, but is practiced by only a few.

The use of high-speed flash opens up a whole new way to see our natural world. The ability to stop movement in an owl's wing, freeze a squirrel in mid-leap or suspend the splash of a raccoon in water is one of the marvels of the photographic world. The hours may be long and frustrating as you sit and wait for your subject to appear, but the rewards are often breathtaking.

The trick to high-speed flash photography is using a shutter-tripping device, such as the Shutter-Beam from Woods Electronics or LPA's Wave Sensor from Bogen. Particularly when working in the dark, it's hard to know when the subject is properly framed if you're trying to shoot manually without the assistance of an infrared device (although it can be done if there's enough ambient light for you to see the subject's movements). Even if you're shooting in daylight, a fast-moving animal is bound to be quicker than your own shutter-releasing reflexes. Simply aim the tripping device at the anticipated subject location, and with enough depth of field from the small aperture (enabled by the powerful flash), you'll be sure to get a critically sharp shot.

You can use any camera format, from 35mm to 8x10, for high-speed flash photography. All cameras aren't created equal, however. Each is limited by a function called propagation delay, which determines how fast the shutter fires once

Frame!

Through careful positioning of high-speed strobes and a little ingenuity, Derrick Hamrick captures beautifully lit stop-action images of wild animals. He used four strobes and a homemade corral to direct a raccoon through his frame on its way into the woods (left) and enticed a squirrel across a log with a well-placed pile of pecans (previous page).

OWL: Nikon F4, Nikkor 200mm, Shutter-Beam, Fujichrome Velvia; SQUIRREL: Nikon F3, Nikkor 500mm, Shutter-Beam, Kodachrome 64; RACCOON: Nikon F4, Nikkor 200mm, Shutter-Beam, Fujichrome Velvia

you push the trigger. Most cameras have a propagation delay of 50 to 100 milliseconds, which can be too slow for animal-stopping images. Other cameras, like Canon's EOS RS and EOS RT models, have blazingly fast delays of only six or eight milliseconds—fast enough to use with a high-speed flash. One way to get around a long delay is to photograph in a darkened room or outside at night by opening the shutter for seconds at a time and closing it after the strobe fires. The general principle behind this technique is that you want the flash to produce the sole exposure, and have as little ambient exposure (to minimize motion blur) as possible. Also, if you're using an SLR, check the specs on your camera. If it has a mirror lock-up feature, that may reduce the propagation delay sufficiently for high-speed exposures.

I use a specialized flash unit designed and built by the late A. Kenneth Olson. Woods Electronics now produces a similar type of high-speed flash unit that's ideal for stop-motion photography. These devices put out incredible amounts of power for very short amounts of time—perfect for brightly illuminating a fast-moving animal in the blink of an eye. But if you don't have access to a specialized high-speed flash unit, you have other alternatives. Flashes with a variable power ratio feature enable you to decrease the flash's duration (frequently to 1⁄20,000 sec. or more) and thus increase the ability to stop fast action. The only downside of this system is that you're decreasing the flash's power output so you won't be able to freeze subjects at a distance unless you're using fast film. That's why powerful units (such as those from Metz, Sunpak and Quantum) are ideal for very fast and powerful flashes.

If you need to stick with slower film, work with smaller subjects in order to keep the flash unit close. This will enable you to stop down the aperture for increased depth of field and maintain a fairly high-speed setup. Larger subjects at greater distance can be photographed successfully if they're moving straight toward the camera, which will allow you to get by with the longer flash duration necessary for a more powerful flash setting. Another option is attaching a fresnel lens to the front of the flash, which can increase its power three to five times—but then you must shoot with a telephoto lens due to the channeling of the light into a narrower beam in order to increase the output.

Simply envision the type of shot you're after and proceed to the next step of setting up your camera gear and any equipment for getting the animals where you want them. I place the flashes and other related gear farther away at first than is needed, and over the duration of a few hours (or a few days), I slowly bring my equipment into place so as not to disturb the animals I want to photograph. If the subject shows signs of stress, you've probably moved too close too quickly. Retreat a bit with your gear and try again when the subject has accepted your presence. I frequently use an animal's natural food (such as nuts, in the case of the squirrel) as bait to attract it where I want it—namely, within my viewfinder's frame. Observing the animal's habits and understanding where and when it moves will help you choose the best setups.

I recommend using at least two flashes per setup; this helps minimize harsh shadows and will cast a more even light on the subject. My ideal setup includes two front lights and two back lights. I place the two front lights at 45° angles to the subject, raised above the camera height to minimize shadows. Use a flash meter to check the front light exposure, and set them approximately a 1⁄2- to 1 stop less than the back lights, which are used to give a rim light and help the subject stand out from the background. If you want to include the background in the exposure, but it's at a distance where it receives insufficient light (such as the tree in the owl photograph), add an additional flash specifically to light it. After that, just wait for your subject to arrive and be rendered frozen in perfect form on your film. **OP**

Resources

Bogen (LPA, Metz)	**Quantum**	**ToCAD (Sunpak)**	**Woods Electronics**
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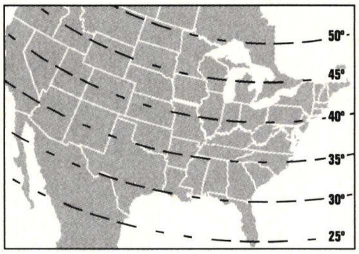


This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103.*

SUNRISE/SUNSET

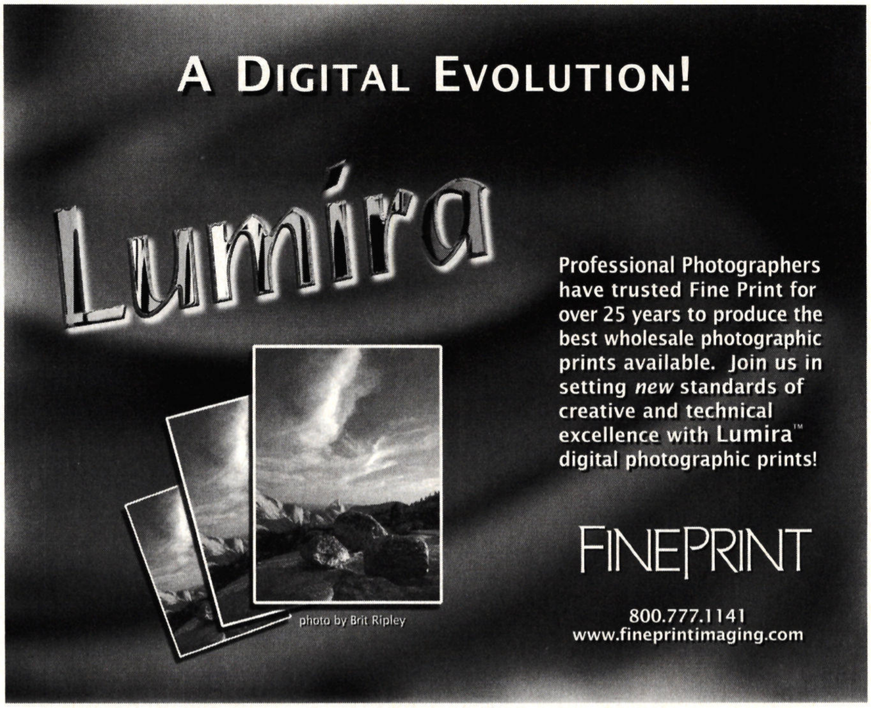
Latitude	June 3	June 10	June 17	June 24
25° N	R-065	064	064	064
	S-295	296	296	296
30° N	R-063	063	062	062
	S-297	298	298	298
35° N	R-062	061	060	060
	S-299	299	300	300
40° N	R-059	058	058	058
	S-301	302	302	302
45° N	R-056	055	055	055
	S-304	305	305	305
50° N	R-053	051	051	051
	S-308	309	310	310
55° N	R-047	045	045	045
	S-313	315	316	316
60° N	R-038	036	035	035
	S-322	324	325	325
65° N	R-021	017	014	014
	S-339	344	346	346
70° N	R- —	—	—	—
	S- —	—	—	—

FULL MOONRISE/MOONSET

Latitude	June 14	June 15	June 16	June 17
25° N	R-108	111	113	114
	S-253	250	248	246
30° N	R-109	113	115	115
	S-253	249	246	245
35° N	R-111	114	116	117
	S-252	248	245	243
40° N	R-112	116	118	119
	S-250	246	243	241
45° N	R-114	118	121	122
	S-249	244	241	239
50° N	R-117	121	124	125
	S-246	241	238	235
55° N	R-120	126	129	130
	S-243	238	233	230
60° N	R-126	132	136	138
	S-239	232	227	223
65° N	R-134	143	149	152
	S-233	224	216	210
70° N	R-150	173	—	—
	S-222	186	—	—

MOON PHASES

● New	June 2
◐ First Quarter	June 8
○ Full Moon	June 16
◑ Last Quarter	June 24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In The Summer

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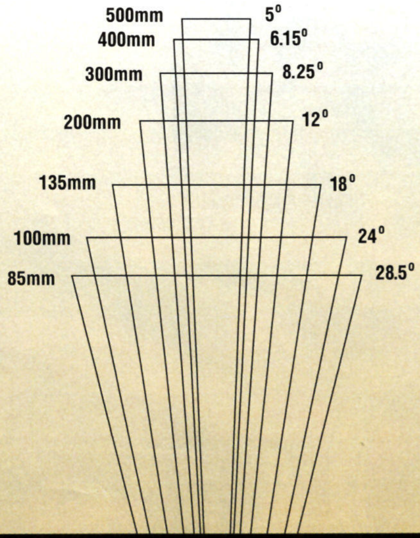
Sigma's new 300mm lens offers tremendous versatility in an economical package

Text And Photography By David Weintraub

Since my days as a newspaper photographer, I've been in love with telephoto lenses. The ability to isolate a subject, pulling it close to frame it against an out-of-focus background, has always given me a thrill. Much of my work now involves outdoor recreation, nature and wildlife, and my arsenal includes both a 300mm *f*/2.8 and a 600mm *f*/4. But you don't have to be a sports or nature shooter to benefit from long lenses. You can get beautiful results no matter what you're photographing by taking advantage of the greater camera-to-subject distance afforded by a telephoto, and the visual effect this produces.

The greater enlargement produced by a long lens may be critical to the success of your photos. A 300mm lens, for example, gives you a 50% larger image of your subject on film than a 200mm lens shot from the same camera position. But the length isn't everything—the lens speed is an important practical concern, too. For many photographers, a maximum aperture of *f*/4 is simply too slow, and a variable aperture of *f*/4-5.6 is even worse. If you want a fast telephoto for your Nikon, Canon, Minolta, Pentax or Sigma camera, Sigma's new APO 300mm *f*/2.8 EX is definitely worth considering. For me, the Sigma's *f*/2.8 is the magic number.

Fast lenses like this new Sigma allow use of slower, fine-grained films—which translates into sharper images that can be printed at larger sizes. With faster shutter speeds at your disposal, you can get away with a monopod for much of your work, which frees you from a tripod's often clumsy and cumbersome restraints. The extra stop of light lets you shoot during the early morning and late afternoon, when the light is less bright but more interesting in terms of contrast and color. If you're using a flash, either for fill or as a main light source, having a fast lens translates into longer usable distances, faster recycle times and extended battery life. And with a 1.4X teleconverter, the 300mm *f*/2.8 Sigma becomes a 420mm *f*/4 lens, which is just shy of the 500mm lenses currently favored by the world's elite wildlife photographers. Plus, you've got all this in an affordable and easily transportable package.



Field Of View For Common Focal Lengths

Lens Focal Length	Angle of View (at 50 Feet)	Field of View
85mm	28.5°	25.5'
100mm	24°	21.5'
135mm	18°	16'
200mm	12°	11'
300mm	8.25°	7.5'
400mm	6.15°	5.5'
500mm	5°	4.5'

Photographer David Weintraub utilized the fast Sigma 300mm f/2.8 lens to create a shallow depth of field and draw the viewer's eye into the lake scene (opposite). Its minimum focusing distance of 8.2 feet is also great for selecting details out of larger landscapes (left).
Nikon N70, Sigma APO 300mm *f*/2.8 EX, Fujichrome Sensia

Faster Is Better

To put the 300mm through its paces, I prowled the beaches and backroads of Wellfleet, a small Massachusetts town on the wrist of Cape Cod's "bared and bended arm," where I've visited every year for almost five decades. The 300mm lens gave me an opportunity to find new perspectives on scenes I had photographed dozens of times before with shorter lenses. Watercraft of all sorts, including sailboats, powerboats, kayaks and canoes, ply the local waters. The Sigma is perfect for getting in tight on the boats, yet still retaining a sense of place. I enjoyed being able to pick out colorful details and isolate them against an out-of-focus background. And, if you use a window mount to shoot from your car, this 300mm is a good choice because of its compact size and weight for an *f*/2.8 lens.

I used a monopod frequently with this lens. In addition to the added stability, I love being able to concentrate on composition and action without worrying about arm fatigue and the resulting camera shake. Because I shoot almost everything in both vertical and horizontal formats, having the Sigma attached to the monopod with a rotating collar makes doing this very easy—even if the collar was occasionally difficult to rotate. The setup is very stable and it provides the ability to move quickly, to climb to better vantage points and to easily put the entire rig in the back seat of my car.

The new 300mm lens is part of a trio that also includes a 500mm *f*/4.5 and an 800mm *f*/5.6. All three feature a new generation of low-dispersion glass and a built-in Hyper Sonic Motor for autofocusing. At 5.3 pounds and 8.4 inches long, the lens is relatively light and compact, especially considering it has a built-in focusing motor (in models designed for Sigma, Nikon and Canon cameras). It autofocuses quickly, accurately and quietly. The lens can also be focused manually, and has a feature to permit manual focusing even when your camera is in single-shot autofocus mode.

I tend to shoot my long lenses wide open, and I was pleased to find the Sigma sharp at *f*/2.8 and free from vignetting. The Wellfleet photos (from the boat on the Herron River to the close-up shot of the turk's-cap lily) show that the lens is extremely sharp and does a marvelous job of delivering rich colors and maximum detail to the film. Minimum focusing distance for the lens is 8.2 feet; to increase focal length, Sigma offers both a 1.4X and 2X teleconverter specially designed for this lens. A removable lens hood bayonets on, locks with a thumb-screw and reverses for storage. A 46mm polarizing filter is included with the lens, and can be mounted inside the lens and rotated with an external rotator ring. The padded carrying case with adjustable strap nicely protects the lens, too. List Price: $5,126. Estimated Street Price: $2,999.

Contact: Sigma Corporation, (516) 585-1144, www.sigmaphoto.com. **OP**

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A MiniDV camcorder is a great tool for capturing animals in their habitats as well as extreme zoom grabshots

By Christopher Robinson

The Digital Video Revolution

Welcome to the revolution. In the realm of video, we're in the midst of a true uprising. It's a revolution that does what so many have promised to do—only this one is really delivering. The revolution is giving the power to the people—and to outdoor photographers everywhere!

Before the revolution, the only people who could really make good-looking videos were an elitist group of bourgeois professionals. These professionals holed up in their decadent production-facility manors with veritable armies of technician minions. From their lofty balconies, these would-be aristocrats of video looked down their upturned noses at the teeming masses. The people would not be held down, however. In their thirst for control over their recorded memories, the masses vowed to find a way to topple the unjust regime of tyranny that reigned.

Into this volatile mix a catalyst has arrived. Like Che Guevara landing in Argentina, Digital Video has sprung on the scene and is making an immediate impact. What began as small cells of resistance fighters determined to take control from the elites is now a full-fledged movement. The masses won't be held at bay anymore.

Recording moving images gives you a new facet to explore. If you enjoy wildlife photography, getting a MiniDV camcorder gives you some incredible opportunities. Much more than a still photograph, you can thoroughly record an animal's activities. Regular readers of Leonard Lee Rue's Wildside column know that he shoots a lot of video. It's really a fantastic way to get an in-depth look at a critter.

If you're one of the many people who bought an 8mm, VHS or even a Hi-8 camcorder, you've seen some of the limitations of a video image. MiniDV, on the other hand, is about as close to broadcast quality as a consumer can get. Hi-8 delivers about twice the resolution and image quality of regular 8mm or VHS. A consumer-level MiniDV camcorder with a three-chip image sensor gives you a 25% increase in resolution over Hi-8 and much better overall image quality and color. In fact, MiniDV is so good, people are actually shooting feature films with it.

Editing. For me, the very best thing about DV is that it's easily editable. Almost all MiniDV camcorders can be connected to a computer via a Firewire port (also known as IEEE 1394 or iLink).

You can choose to get as in-depth as you want to when it comes to editing. You'll need a fairly fast computer (the faster the better), and a big, high-speed hard drive is a must. A 7200 rpm hard drive is required to ensure a constant rate of data transfer, otherwise you'll end up with dropped frames and other problems. Fortunately, new computers and fast, high-capacity hard drives are fairly inexpensive and are getting cheaper every day.

If you're a serious photographer interested in digital video, but are a bit intimidated by the editing, check out these video-editing software packages: **Pinnacle Systems' Studio DV, Digital Origin's Intro DV, Ulead's VideoStudio** and **MGI Software's Videowave.** The first two include the IEEE 1394 connection board that goes into the computer, the second group is software only.

Extreme Zooms. DV camcorders also offer you a tremendous advantage with their zoom ranges. Whereas you might have a 300mm or even a 500mm lens for your 35mm SLR, a camcorder often has a zoom that has a 35mm equivalent of 600mm to 800mm. And if you get an image-stabilized camcorder, you can handhold with pretty good results even with the zoom at the extreme end of the range. (Of course, any time you can put your camera or camcorder on a good tripod, you'll get sharper images.)

When you have such an extreme zoom in such a compact package, it's a snap to stick the camcorder into your gadget bag. You can pull it out for shots of very distant wildlife when you just wouldn't get a shot with your 35mm camera. You may not be able to print it and put it on the wall, but you'll still have a fun image that you can share.

Single Chip Vs. Three-Chip. The chip in a camcorder is a CCD (Charge Coupled Device). All camcorders use a CCD to capture the image, then the image gets stored on the tape. A single-chip camcorder uses one CCD to capture all the image data. A three-chip CCD uses a combination of three CCDs to capture the image data. The three-chip camcorders are more expensive than a single-chip model with similar features, but the three-chip units also yield considerably better-looking images. A three-chip camcorder essentially uses a separate image sensor for each color—red, blue and green. The recombined image is sharper and has better color fidelity.

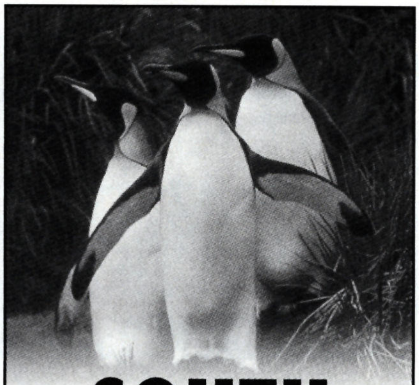
Still Modes. Many MiniDV camcorders also have a still mode. That means that you can use the camcorder like it's a digital camera. However, the resolution of the still images is much lower than the vast majority of even inexpensive digital cameras on the market. That's because DV is made for display on the TV screen so the resolution is 720 x 480 pixels. Even so, if you're trying to get a shot of an animal that's far away, the camcorder's long focal length means that you'll get an image. It just won't be of the highest quality for a printed still image.

DV Vs. MiniDV. Well, this is pretty simple. For all intents and purposes, the only difference is the size of the cassette. The image quality of both DV and MiniDV is absolutely identical.

A Sample Of MiniDV Camcorders

The **Sony DCR-TRV10** is a MiniDV camcorder that has a single CCD image sensor. You can take still or full-motion video images with it. Still image capture is stored on a Sony Memory Stick, which is Sony's new solid-state memory device. The DCR-TRV10 has a 10x optical zoom and a 120x digital zoom. There's also a "NightShot" mode for shooting in very low light, which is nice if you're interested in filming or photographing nocturnal animals. It has Firewire connectivity (although Sony calls it i.Link) and a 3.5-inch LCD monitor.

The **Canon Elura** is an extremely compact MiniDV camcorder. The lens has a 12x optical zoom and a 48x digital zoom. The single CCD does a nice job of accurately recording the colors and tones of your images. Using the Firewire connector, you can hook the camera right up to your



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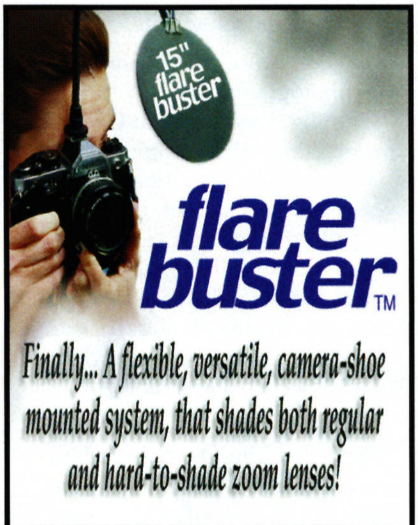
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computer and edit your videos. You can take both still images as well as full-motion video, and you can clearly compose your images on the 2.5-inch LCD monitor.

JVC has been a well-known player in the video arena since its beginnings. Today, it continues in that tradition, producing excellent Digital Video camcorders. The new **GR-DVL805U** is part of the JVC Dual-Cam lineup. It's capable of capturing both still and full-motion video images. It features a large, bright 3.5-inch LCD monitor, single CCD image sensor, has a 10x optical zoom and a 250x digital zoom. Firewire connectivity allows you to move video back and forth from your computer should you want to foray into some editing.

With its color viewfinder, three-inch LCD monitor and an 18x optical zoom, the **PVDV400** from **Panasonic** is a solid DV camcorder. It's capable of capturing both still and full-motion video images and it has built-in Firewire connectivity. The digital zoom can go all the way to 300x for some really impressive closeups (but remember that a digital zoom will cost you image quality). OP

Resources

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(800) 652-2666
www.canondv.com

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www.digitalorigin.com

JVC
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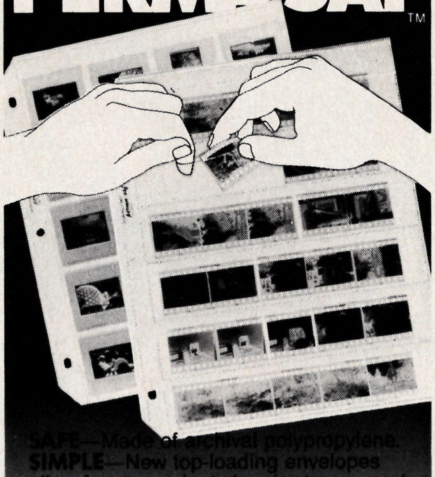

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The Polar Bears Of Churchill

Fall 2000

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Photoshop For Photographers

August 6-12, October 9-13, 2000

Learn the photographic way into Photoshop at two workshops presented by *Outdoor Photographer* editor Rob Sheppard. On August 6-12, he will conduct a session on Photoshop For Photographers at the Santa Fe Workshops in New Mexico. Sheppard will also host a program on Photoshop For Traditional Photographers at the Palm Beach Photographic Centre in Florida on October 9-13.

For more information, contact: Santa Fe Workshops, (505) 983-1400, www.sfworkshop.com; Palm Beach Photographic Centre, (561) 276-9797, www.workshop.org.

The Next Step

August 25-28, 2000

Are you ready to take the next photographic step, both personally and professionally? Growth is essential to both a well-made career and a well-lived life. In addition to examining your life and career as a photographer, this four-day workshop will help you better understand yourself so you can take that next step. For this workshop, you should have enough of an established path in photography that, through your history and your work, you can share with others the road you have traveled thus far, as well as your dreams and future plans. The seminar will be led by Sam Abell, a *National Geographic* photographer who has published six books in the last five years.

For more information, contact: Coupeville Arts Center, 15 NW Birch, P.O. Box 171, Coupeville, WA 98239, (360) 678-3396, e-mail: cac@whidbey.net, www.coupevillearts.org.

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For more information, contact: Alaska Coastal Outfitters, 505 First St., Sitka, AK 99835, (360) 403-7115, e-mail: dennison@ptialaska.net, www.alaskahunting.com.

Color And The Desert Landscape

October 8-14, 2000

See high-desert landscape during its spectacular fall season with one of America's foremost environmental photographers, Robert Glenn Ketchum. A week of learning how to *see* as well as how to look, this workshop focuses on the relationship between what we observe and what we record on film. Through lectures and field applications, you'll use the environment to explore the range of light and how it translates to film. Although technical subjects such as exposure and depth of field will be covered, the intent is to eliminate the technology of photography as an obstacle to the creative process. Composition, color and the development of personal style are addressed through critiques of student work. A sample of recent color landscape photography is required for admission.

For more information, contact: Santa Fe Workshops, P.O. Box 9916, Santa Fe, NM 87504-5916, (505) 983-1400, e-mail: sfworkshop@aol.com, www.sfworkshop.com.

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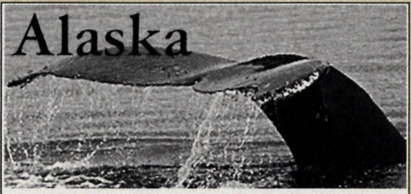

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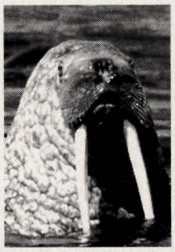

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Patagonia Nov. 25 - Dec. 11

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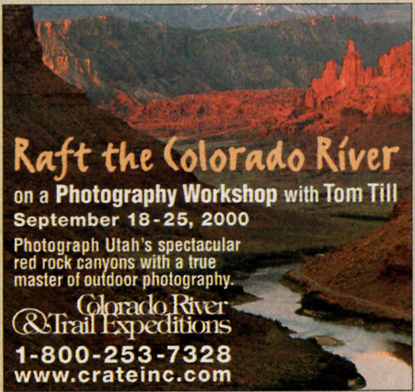

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Park County Travel Council

Winter In Cody Country

Winter 2000

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For more information, contact: Park County Travel Council, 836 Sheridan Ave., Cody, WY 82414, (800) 393-CODY (2639), (307) 587-2297, e-mail: pctc@codychamber.org, www.pctc.org.

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For more information, contact: Jeffrey Rich Photography Tours, P.O. Box 66, Millville, CA 96062, (530) 547-3480, e-mail: jrich@shastalink.k12.ca.us.

Paradise In Patagonia

November 25-December 11, 2000

Few places on Earth can compare with the magnificent scenery and wildlife of southern Chile and Argentina. Photograph whales, elephant seals and the Magellanic penguins of Argentina's Valdes Peninsula before heading south to Glacier National Park, Fitz Roy and Chile's Torres Del Paine National Park. The excursion will be led by Alaskan photographer Steve Gilroy, who has traveled extensively in Patagonia, and will be accompanied by Marcelo Martinez, a native of the region. Group size is limited to 12 participants.

For more information, contact: Alaska Photo Tours, P.O. Box 141, Talkeetna, AK 99676, (800) 799-3051, e-mail: photoak@alaska.net.

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November 11-16, 2000

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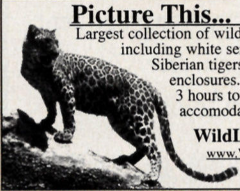

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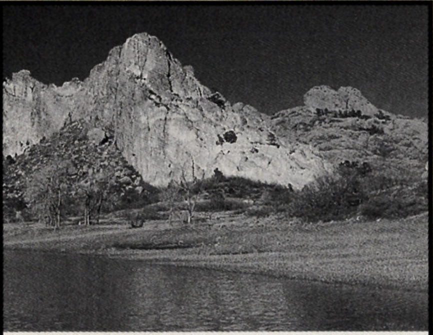

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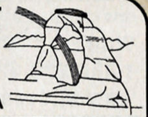

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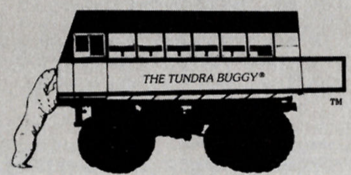

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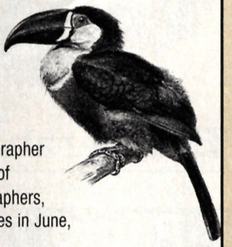

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SECRET WORLDS

(Cont'd from page 48)

ate viewpoint and moment. A studio situation is totally different, whether photographing flying insects or anything else. You begin with a bare table on which a natural and biologically truthful setting has to be built, yet it has to be carefully planned to encourage the animal to fly, jump or meander to the right spot with minimal stress to itself. The shape, color and arrangement of picture elements, together with a natural and sensitive handling of lighting, all play a vital role in evoking the ambience of the animal in its natural surroundings.

Outdoor Photographer: What's so impressive is that you've been able to take a scientific study of an animal's movements and make it artistic.

Dalton: Pure technical photography tends to be dull, so I try to blend science with art by composing and lighting in such a way that the picture remains simple, with strong lines and an uncluttered background. Often, before taking the camera out of its bag, I'll sit down and sketch the picture on paper. Animals are magic, and I try to get this across in my work.

Outdoor Photographer: One of your ongoing studies is on how things fly in the animal world, which to most of us is magic, too, and perhaps a bit of a miracle.

Dalton: The combination of the two is simply mind-blowing. If you want to learn more about the evolution of flight, might I suggest that you read my book *The Miracle of Flight*, recently published by Firefly Books. In spite of understanding the scientific principles involved, I consider both evolution and flight miraculous. **OP**

*A collection of **Stephen Dalton**'s work from the last 30 years can be found in* Secret Worlds *(Firefly Books, 1999). Fine-art prints are available. Dalton's Web site is www.nhpa.co.uk/dalton.htm.*

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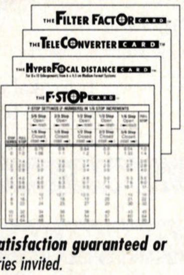

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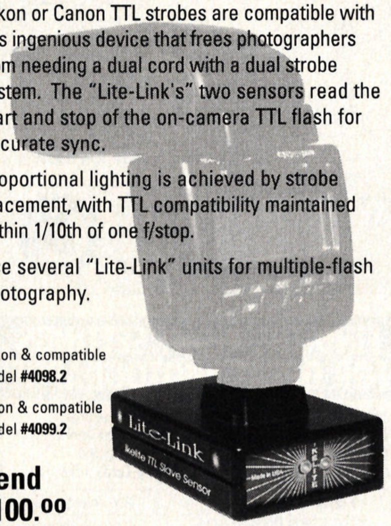

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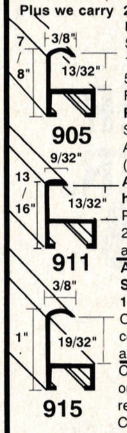

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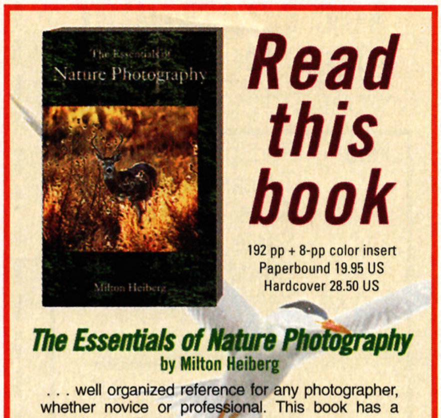
(Cont'd from page 30)

Even folks with good hearing will be able to locate drumming grouse farther if you use a bionic ear, a battery-powered, sound-magnifying device that comes with headphones and a parabolic booster. As I walk along, I just sweep the parabolic back and forth and every sound is magnified. You can't walk fast and do this because most grouse only drum on the average of once every five minutes. You can get your own Bionic Ear from Silver Creek Industries, (920) 684-1225.

After you've located your grouse, you'll need to put up a blind (I use the Rue Ultimate Blind). Although the closeness of the blind doesn't seem to affect the grouse, keep it as far from the bird as possible, according to the lens you plan to use. Minimize pressure on your subject. I prefer to use two flashheads—a main one close to my lens port and a fill light higher and to the side. I cover the flashheads with waterproof jackets and leave them in place at all times, running their connecting cords into the blind. I recharge my battery pack each night.

Grouse are very early risers, and you have to be in your blind by 3:30 a.m. I get into the blind, set up my cameras on my tripod, connect the strobe cords to the battery pack and focus the camera by shining a bright flashlight on the precise drumming spot, compose the frame, then just wait. *Don't* make any noise. The grouse is wary when he first comes in; let him drum a number of times to build up confidence. Then I turn on my strobe power pack. Since you've prefocused your camera, all you have to do is push the shutter release. Take your first photos in the middle of a drum roll. Being preoccupied with drumming, the grouse will pay little attention to the flash of the strobe light and the rewinding of the camera. After that, shoot when you want to.

Most grouse leave the drumming log by 7:30 a.m. if nothing scares them away sooner. Some males will stay until 10:00 or 11:00 a.m. This is a bonus—you can get photos of the male feeding on vegetation. It also allows you to get photos without flash. *Don't* get out of the blind until after the bird has left the area; you don't want him to associate the blind with people. And don't shoot in late afternoon; you might scare off the bird when you get out of the blind after dark. You'll put in long hours, but the results will be worth every minute of it. **OP**



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(Cont'd from page 32)

scene. For selling your work as stock, including the eye-catching foreground in a scenic image, with perhaps a dramatic sky, will improve your chances of being published.

In recognizing the predominance of this or any style, it's easy to adopt it as one's own. My advice is to be aware of such trends in order to avoid making derivative imagery. If you love to make use of the foreground in landscape images, for example, then work on developing variations on the approach that are new and fresh. While this is the ideal, truly creative imagery is rare even when trying. Part of the process of creative photography is exploring motifs as a means for finding a stylistic niche that defines your own vision. Most creative work is the extending and stretching of an existing tradition or motif. At some point in the collective stretching, an entirely new tradition may evolve.

The image shown here, *Dawn Light on Sand Dunes*, is a modified version of the style mentioned above. The camera was set on my tripod at standing height, but the ripples in the foreground would have been a stronger element if I had photographed from a lower angle. However, had I lowered my camera, I'd have probably lost sight of the vital leading line of the dune ridge that ties the image together. It's this curve that leads the eye through the image. I intentionally eliminated the sky to focus attention on the dune patterns. This simplifies the image and makes it more about patterns than a description of the scene. Still, a sense of the surrounding landscape comes through.

In retrospect, I see many different compositional options that I didn't try on that cold Death Valley morning. I'm always looking for ways in which my photographs, both successes and failures, could have been improved. I find this process valuable as it teaches me to see more options during future sessions in the field. Perhaps now is a good time to review your best work. Take a close look to see if you're stretching and exploring new terrain, or if your style is in a rut. It's discovering fresh vision that motivates us as photographers, and best reminds our audiences of the great beauty of nature. **OP**

William Neill*'s Web page at www.WilliamNeill.com includes books, posters and on-line portfolios.*

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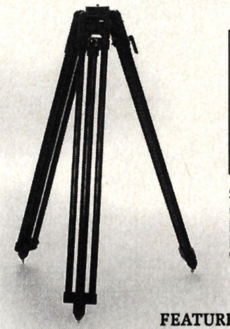

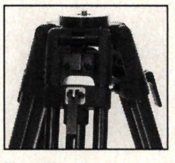

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[THE BEARD'S TOO COOL TO PART WITH]

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MAMIYA 645AF PACK
Includes body, AF 80mm 2.8, and 120/220 magazine.
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Available in most mounts.

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Pentax 120 or 220 Back, Wide Strap
All for only .... 2925^{95}
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w/Pentax 55-100 Zoom
Pentax Wide Strap .... 2574^{95}

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HASSELBLAD 501-CM BODY
w/80/2.8 & A12 .... 2499^{95}

FUJI

FUJI 645Zi ZOOM 55-90
Quartz Date W/Fuji Case .... 1449^{95}

Leica

LEICA R8 BODY w/Leica
28-70/3.5-4.5, Leica Strap .... 2275^{95}

LEICA MINILUX ZOOM
Strap, Batt., Case, Film, L.C.K. .... 669^{95}
Same Camera as above w/Date 769.95

LEICA M6 TTL BODY
w/Leica 50/2, Leica Strap 2374.95

LEICA M6 TTL BODY .85 MAG.
w/Leica 50/2.8 Strap & Batt. 2199.95

MINOLTA

NEW! MINOLTA 9 BODY
Sigma AF 28-300/3.5
Hyper Zoom, Strap, Film, L.C.K. 1549^{95}

CONTAX

CONTAX G-2 BODY
Contax 28/2.8 Lens w/Case
Contax 45/2 Lens w/Case
Contax 90/2.8 Lens w/Case
Strap, 2 Lith., Batteries, Film.. 1629^{95}

CONTAX ARIA
Contax 28-70/3.5MM Lens
Contax Strap, 2 Lith. Batteries.... 899^{95}

CONTAX 645 AF BODY
80/2 Planar Lens
Back Insert, AE Finder .... 3429^{95}

NEW! CONTAX TVS III 849.95
CONTAX TVS II 799.95

GREAT GIFT IDEAS

Nikon

NIKON N70 w/ AF 28-200/3.5 Lens
Full Size Tripod Wide Strap, Film..... 489^{95}
Same Outfit w/Nikon N60 .... 389^{95}

NIKON FM-10 w/ Nikon 35-70 Lens
Nikon Case, Strap, Batteries .... 209^{95}

Canon

CANON REBEL 2000 w/Canon 28-80/3.5 II Lens
Canon Wide Strap, 2 Lith. Batteries.. 299^{95}

CANON REBEL 2000 w/Canon 28-80/3.5 II Lens
& Canon 75-300/4 III, Canon Gadget Bag
Wide Strap, 2 Lith. Batteries .... 459^{95}

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Canon

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CANON ELAN IIE w/Canon 28-80 Lens
Wide Strap, Lith. Batteries, Film .... 409^{95}

PENTAX

PENTAX ZX-50 w/Pentax 35-80 AF Lens,
Deluxe SLR Case, Wide Strap, Lith. Batteries 239^{95}
Same Outfit w/ZX5N 349.95

MINOLTA

NEW! MAXXUM QTSI
w/Minolta AF 35-70 Lens, Strap, Tripod.... 259^{95}
Same Outfit w/Maxxum HTSI 279.95

35mm SLR Cameras And Lenses Factory Fresh w/USA Warranty

Canon

NEW! EOS 1NHS 2099.95	EOS 1N RS 1499.95	EOS 1N 999.95	EOS 3 989.95
EOS 5 Date 519.95	EOS A2E Date 509.95	EOS A2E 479.95	EOS A2 429.95
EOS ELAN IIE Date 369.95	EOS ELAN IIE 329.95	EOS ELAN II 279.95	REBEL 2000 Date 239.95
REBEL 2000 219.95	REBEL G 179.95	Free Tripod with Every Camera purchase (Must Request)	

EF LENSES

Lens	Price
15/2.8	529.
20/2.8 USM (72)	389.
24/2.8 (58)	249.
28/2.8 (52)	169.
28/1.8 USM (58)	289.
35/2 (52)	239.
50/1.8 (52)	79.
50/1.4 USM (58)	329.
85/1.8 USM (58)	329.
50/2.5 Macro (52)	229.
1:1 Life Size Conv. /50 2.5	169.
100/2.8 Macro (1:1) (52)	479.
20-35/3.5-4.5 USM (77)	365.
22-55/4.0-5.6 USM (58)	139.
24-85/3.5-4.5 USM (67)	275.
28-80/3.5-5.6 (58)	89.
28-80/3.5-5.6 USM (58)	109.
28-105/3.5-4.5 USM (58)	225.
28-135/3.5-5.6 "IS" (72)	445.
35-80/4.0-5.6 (52)	65.
75-300/4.0-5.6 (58)	149.
75-300/4.0-5.6 USM (58)	169.
75-300/4.0-5.6 "IS" (58)	439.
80-200/4.5-5.6 (52)	99.
100-300 4.5-5.6 USM (58)	259.
NEW! 70-200/4 'L'	649.

EF "L" LENSES

Lens	Price
14/2.8 USM	1745.
24/1.4 (77)	1239.
NEW! 35/1.4	1169.
50/1.0 USM (72)	1749.
85/1.2 USM (72)	1129.
180/3.5 Macro USM (72)	1159.
200/1.8 USM (48)	3099.
200/2.8 USM (72)	619.
300/2.8 USM (48)	3349.
300/4 USM (77)	845.
300/4.0 IS (77)	1149.
400/2.8 (48)	5600.
400/5.6 USM (77)	995.
500/4.5 USM (48)	4449.
600/4 USM (48)	6499.
17-35/2.8 USM (77)	1069.
28-70/2.8 USM (77)	999.
35-350/3.5-5.6 USM (72)	1429.
70-200/2.8 USM (77)	1079.
NEW! 70-200/4 'L'	649.
100-400/4.5-5.6 "IS" (77)	1479.
Extender 1.4 X APO	309.
Extender 2X APO	269.

TILT SHIFT LENSES

Lens	Price
24/3.5L Tilt-Shift (72)	1129.
45/2.8 Tilt-Shift (72)	1129.

FLASHES

550 EX 314^{95}	540 EZ 234^{95}	380 EX 134^{95}

VG-10 .... 79.95
Power Booster E-1 .... 229.95
Off Camera Shoe Cord... 44.95
Power Booster E-2 .... 369.95

CONTAX

G-2 825^{95} G-1 579^{95}

G-2 w/45/2 Kit .... 1089.

CONTAX G LENSES

Lens	Price	Lens	Price
16/2.8	1599.	21/2.8	675.
28/2.8	299.	35/2	289.
45/2	209.	90/2.8	279.

NEW! 35-70 .... 899.
HOODS GG1,GG2,GG3, ... 34-45
CONTAX FILTERS .... CALL
ALL CONTAX ACCESSORIES IN STOCK

FLASHES

Flash	Price	Flash	Price
TLA 140	125.	TLA 200	185.
TLA 280	189.	TLA 360	379.

CONTAX CAMERA

Camera	Price	Camera	Price
Aria	469.	RTSIII	1799.
RX	869.	AX	1149.
TVSIII	869.	TVSII	799.

ZEISS

STANDARD	Price	ZOOM	Price
21/2.8	1299.		
25/2.8	599.	SPECIAL 28-70	479.
28/2.8	299.		
35/1.4	899.	35-70	759.
35/2.8	289.	80-200	769.
45/2.8	299.	100-300	1499.

Leica

R-8 .... 1499^{95}
R6-2 .... 1479^{95}
M6 TTL .... 1699^{95}
M6 TTL w/High .85 Viewfinder ... 1729^{95}

R Lenses w/"ROM" for R-8

Item	Price
16/2.8	1899.
19/2.8	2189.
24/2.8	1649.
28/2.8 (55)	1269.
35/2 (55)	1329.
35/1.4 (67)	2099.
50/2 (55)	615.
50/1.4 (55)	1499.
60/2.8 (55)	1389.
80/1.4 (67)	1949.
100/2.8 APO (60)	2099.
180/2.8 APO (67)	2599.
28-70/3.4-4.5 (60)	825.
35-70/4.0 (60)	825.
NEW! 35-70/2.8 Asph	2649.
70-180/2.8 Vario-APO (77)	3799.
80-200/4 (60)	1459.
105-280/4.2 Vario Elmar (77)	3329.
1.4x APO	949.
2x APO	1099.
Motor Drive R8	499.
Motor Winder R8	439.
Databack R	319.
Leica Case R6, R7, R8	149.

LEICA 'M' LENSES

	BLACK	CHROME
21/2.8 ASPH (55).	1749.	1899.
24/2.8 ASPH (55).	1499.	1649.
28/2.8 (46)	1399.	
35/1.4 ASPH (46).	1899.	1999.
35/2 ASPH (39).	1175.	1249.
50/2 (39)	719.	849.
50/1.4 (46)	1415.	1499.
50/1.0 (77)	2199.	
NEW! 75/1.4 (60)	1999.	
90/2 ASPH (55).	1529.	1629.
90/2.8 (46)	899.	1069.
28-35-50 ASPH (55)..	1879.	2049.
Leica M6 Case	149.	
NEW! SF-20 Flash	189.	

ALL LEICA ACCESSORIES IN STOCK

Item	Price
MINILUX ZOOM	649.
MINILUX ZOOM DATE	739.
MINILUX	519.
MINILUX DATE	579.
Z2X	219.
Z2X W/DATE	239.
NEW! C-1	389.

PENTAX

ZX-5N .... 299^{95}
ZX-10 w/Quartz Date ...... 219^{95}
ZX-M w/35-80 Zoom ...... 199^{95}
NEW! ZX-7 .... 259^{95}
ZX-50 .... 159^{95}

Nikon

F-5	F-100	N90S	N70 QD	N-70	N60
1749^{95}	1075^{95}	689^{95}	379^{95}	339^{50}	239^{95}

NIKON AF-D LENSES

Lens	Price	Lens	Price
16/2.8	529.	20/2.8	389.
24/2.8	269.	50/1.4	229.
60/2.8 Mac.	299.	105/2 DC	699.
20-35/2.8	1349.	105/2.8 Mac	479.
24-120	429.	28-200	429.
28-70/2.8	CALL	28-80/3.5	109.
35-80/4	79.	35-70/2.8	489.
70-180/4.5	689.	28-105	309.

NIKON AF-D LENSES

Lens	Price
70-300	259.
80-200/4.5	119.
80-200/2.8 w/Tripod Collar	719.
80-200/2.8 'S'	1399.
75-240/4.5	109.

NIKON FLASHES & ACCESS.

Item	Price	Item	Price
Nikonos SB105	479	SB28	279.
MC12B	49.	SC17	49.
PN-11 Extension Ring	94.		

MINOLTA MAXXUM

	Body	w/35-80		Body	w/35-80
400si	179.	249.	XTSi	289.	369.
800si	469.	529.	505 (HTSi)	229.	289.
800si QD	499.	549.	QTSI	199.	259.
X.370's'	199.	259.	Minolta 9	1199.	1269.

OLYMPUS

IS-30 .... 279.
IS-20 .... 239.
C-180 .... 65.
C-210 .... 79.

OLYMPUS IS-20 DELUXE KIT
Olympus IS-20 w/Date
Case, Lith Batt. .... 269^{95}

OLYMPUS IS-30 DELUXE KIT
Olympus IS-30, Case Strap
2 Lith Batt., Strap.... .... 289^{95}

BINOCULARS AND SCOPES w/USA Warranty

Leica

COMPACTS

Item	Price	Item	Price
8x20 BC	259.95	8x20 BCA	279.95
10x25 BC	279.95	10x25 BCA	299.95

TELEVID 77 SPOTTING SCOPES

Item	Price
Televid 77 Straight or Angle	559.95
Televid 77 APO Straight or Angle	925.95

OCCULARS IN STOCK

NEW GENERATION

Item	Price
8x32 BA	669.
10x32 BA	739.
7x42 BA	739.
8x42 BA	765.
10x42 BA	779.95
8x50 BA	879.95
10x50 BA	919.95
12x50 BA	1049.95
7x42 Gevoid	2049.95

Canon

Item	Price
10x30 Image Stabilizer	339.
12x36 IS	649.
15x45 IS	899.
NEW! 15x50 IS	1149.
NEW! 18x50 IS	1399.

ZEISS

Item	Price	Item	Price
8x20	259.	10x25	275.
8x56 CF	889.	10x40 CF	649.
10x25 BTP	329.	20x60	3799.

PENTAX

Item	Price	Item	Price
10x24 UCF	79.95	8x20x24 Zoom	119.95

Lenses w/USA Warranty

SIGMA

Lens	Price
14/2.8	689.
15/2.8 Fisheye	389.
24/2.8	189.
50/2.8 Macro 1:1	209.
105/2.8 Macro	319.
180/3.5 Macro	775.
17-35/2.8 EX	439.
24-70	129.
28-70/2.8 EX	279.
28-70/2.8-4	129.
28-80/3.5-5.6 DLX Mac	89.
28-105/2.8-4	169.
28-105/3.8-5.6 III	139.
NEW! 28-135	Call
28-200/3.8-5.6	139.
28-200 Aspherical	159.
28-200 Hyrozm Mac	195.
70-210/UC	99.
70-200/2.8 HSM	639.
70-300/4-5.6	159.
70-300/4 APO	225.
100-300/4-5.6	129.
135-400/4.5-5.6 APO	419.
170-500/5-6.3 APO	519.
NEW! 300/2.8 APO EX	2599.
300/4 APO	569.
400/4 APO	579.
AF 1.4X	139.
AF 2X	149.
EF 430 Flash	129.

AF 28-200 3.5-5.6
Hyprozoom MacroLens IF
195^{95}

NEW!
AF 28-300 3.5
Hyprozoom
365^{95}

NEW!
55-500/4.0/6.3
979^{95}

SIGMA ALL IN ONE KIT
Sigma SA-5, Sigma AF 28-105 3.8 III UC Sigma 100-300,
2 Hoods, Sigma Strap Deluxe Sigma Case, Lithium Battery
Sigma 3 yr. Extended Warranty .... 469^{95}

AF 17-35 2.8 Ex.
439^{95}

TAMRON

Lens	Price
90/2.8 Macro	319.
300/2.8 LD	2099.
20-40/2.7-3.5	449.
28-80/3.5-5.6	89.
80-210/4.5-5.6	99.
24-70/3.5-5.6	139.
28-200 LD Super	229.
28-300/3.5-6.3	399.
70-300 4-5.6	139.
200-400 LD 5.6	379.
28-105/4	149.
28-105/2.8	619.
100-300/4-5.6	149.
2x Converter	99.
1.4x	89.

28-200 LD Super
229^{95}

28-300/3.5-6.3
399^{95}

28-105/2.8
619^{95}

70-300 4-5.6
139^{95}

Tokina

Lens	Price
28-70/2.6 Pro	369.
28-210/3.5-5.6	149.
28-300/4-6.3	225.
35-300/4.5-6.7	169.
100-400/4.5	219.
80-200/2.8 APO Pro	549.
300/2.8 ATX PRO	1995.

80-200/2.8 PRO II
569^{95}

28-70/2.6 PRO II
379^{95}

28-300/4-6.3
225^{95}

YASHICA
YASHICA SPECIAL
Dental Eye III
999^{95}

FILTERS TIFFEN

TIFFEN FILTERS 10 YEAR WARRANTY
TIFFEN FILTER KITS (A Great Deal of Savings)

DESCRIPTION SIZE >	46	49	52	55	58	62	72	77	82
Photo Twin pack = UVP, Circular Polarizer	32	32	34	35	39	47	74	79	99
Pohto Essentials Intro = UVP, 812, Circular Polarizer	44	44	44	46	54	69	89	94	115
Deluxe Enhancing Kit =UVP, Enhancing, Circular Polarizer, 812	69	69	69	74	84	99	139	139	169
Hllwd FX Weeding & Portrat = Warm Soft fx3, Blk Mist 3, Warm Mist 3	89	89	89	94	109	119	149	154	199
Wide Angle Kit = UVP, Circular Polarizer, Enhancing	-	-	-	-	139	154	205	215	-

Medium Format w/USA Warranty

HASSELBLAD

XPAN DUAL FORMAT
w/45mm Lens & Accessories .. 1599^{95}
NEW! 30/5.6 ASL .... 2279^{95}
NEW! 90/4 .... 499^{95}

Item	Price
501-CM w/80/2.8, A12	2499.
501-CM Body	1099.
503-CW Body	1549.
503-CW w/80/2.8, CFE A12	CALL

HASSELAD CFI / CFF LENSES

Lens	Price
50/4 FLE/CFI	2199.
100/3.5 CFI	1999.
120/4 Macro CFI	2149.
150/4 CFI	1999.
180/4 CFI	2749.

FILM BACK

Item	Price
A-12	449.
A-24	699.

PENTAX

NEW! AUTO FOCUS 645N AF.... $1595^{95}

FA AUTO FOCUS LENSES FOR 645N

Lens	Price	Lens	Price
FA 45/2.8 (67)	615.	FA 75/2.8 (58)	299.
FA 120/4 MACRO	900.	FA 200/4	650.
FA 300/4.5 (77)	2650.	FA 400/5.6 (77)	1650.
FA 45-85/4.5 (77)	1199.	FA 80-160/4.5(77)	1199
120 FILM HOLDER	125.	220 FILM HOLDER	125.

3 Yr. Professional Ext. Warranty Available

FUJI
GA-645Zi 1449.95

NEW! 6x7 II .... 1289^{95}

Lens	Price	Lens	Price
35/4.5	920.	45/4.0 (82)	660.
55/4.0 (77)	690.	75/4.5 (82)	460.
75/4.5 Shift (82)	1550.	90/2.8 (67)	495.
100/4 Macro	929.	105/2.4 (67)	380.
120/3.5 Soft (77)	540.	135/4.0 Macro(67)	520.
165/2.8 (67)	550.	165/4.0 LS (77)	750.
200/4.0 (77)	640.	300/4.0 (82)	1050.
2X	499.	1.4X	475.
55-100 Zoom	1339.	Close-UP Lens	89.

CONTAX
Contax 645 AF Body, 80/2 Planar Lens
Back Insert, AE Finder .... 3429^{95}

lowepro PROFESSIONAL AW

Item	Price
Elite AW	99.
Magnum AW	149.
Pro Mag-1	130.
Pro Mag-2	139.
M F Magnum AW	159.
M F Commercial AW	209.
Commercial AW	189.

TREKKING SERIES

Item	Price
Orion AW	119.
Off Road	69.
Photo Trekker	149.
Super Trekker	379.
Pro Trekker	299.
Mini Trekker	99.
Trim Trekker	115.
Photo Trekker AW	225.
Nature Trekker	179.

Point & Shoot w/USA Warranty

Canon

CANON Z135 · Case · Strap
Film · 2 Lithium Batteries . 179^{95}
Same Outfit w/Z115 .... 144.95
Same Outfit w/Elph 370 ... 239.95

Item	Price	Item	Price
NEW! 120 (Classic)	179.		
Z115	139.	Z135	169.
Elph (APS)	159.	Elph 370	219.

OLYMPUS

LT ZM 105 DATE PANORAMA
w/Case, Batt, Strap, Film ..... 199^{95}

STYLUS ZOOM 140 KIT
Case, 2 Battery
Film, Strap .... 209^{95}
Same Outfit w/Quartz Date 234.95

MINOLTA

VECTIS 300 W/DATE
Strap · Case APS Film .... 209^{95}
Same Outfit w/VECTIS 40 .... 199.95

MINOLTA 140 EX W/DATE KIT
w/Minolta Case · Strap
2 Lith. Batteries .... 229^{95}

PENTAX

Item	Price	Item	Price	Item	Price
Efina (APS)	139.	IQ 90 MC	139.	IQ 200	279.
IQ 160	219.	IQ 105WR	179.	IQ 140M	199.
145M Spr.	Call	120 MI	Call	Efina T	Call

PENTAX ZOOM 160 KIT
Case, Batteries and Strap .... 239^{95}
Same w/Zoom 200 .... 289^{95}

Rollei Prego Zoom 90 .. 139.95

Leica

Item	Price	Item	Price
Z2x	219.	w/Date	239.
NEW! C-1	389.		
Minilux Zoom	649.	w/Date	729.
Minilux	519.		

SAMSUNG

NEW! SAMSUNG EVOCA CAMERA KIT Samsung 140 'S'
Strap • Case • Batteries • Film 184

CONTAX

TVS II 789.95
TVS III 849.95

All Items Include USA Or Intl Warranty · Some Prices after Rebate · Quantities Are Limited · NY Residents Add App Sales Tax · .95 cents Applies to all items · Returns Must Be In Mint Condition w/Orig. Packng & Blank Warranty Cards · Exchange/Refund Less Shpng Charge · Not Responsible For Typographic Errors
Ground Shipping Charges $3.95 Up to 1.25 Lb + 1-2% for Handling & Insurance Air Shipping Additional · Returns within 15 Days Only no Restocking Fee, if returned in same condition as received

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CAMBRIDGE

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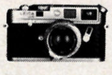

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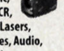

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RA	100	3.09	9.37	4.09	12.24
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RC	400	4.05	16.25	5.25	13.49
RF	1000	4.99	11.25	6.44	14.35
GA	100	1.76	7.90	2.18	10.25
GB	200	2.04	8.35	2.49	10.50
GC	400	2.30	8.50	2.75	10.99
GT	MAX	3.90	10.20	5.60	13.89
GF	1600	4.50	10.90	5.99	13.90

KODAK 35MM NEGATIVE/PRINT FILM

	ASA	36	36 w/p	100 ft
VPS	160	5.09	13.34	40.95
PHR	25	5.49	13.74	—
PRN	100	3.99	13.60	—
PMC	400	5.49	13.74	—
PPF	400	5.35	13.60	—
PMZ	1000	6.19	14.74	—
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Portra 400NC	400	5.89	13.99	—
Portra 400NC	400	5.89	13.99	—

	ASA	120	220		ASA	120	220
VPS	160	2.50	5.25	PHR	25	3.99	—
PRN	100	3.30	6.59	PPF	400	3.39	6.79
PMC	400	3.39	6.79	PMZ	1000	3.69	7.40

KODAK 35MM PRO B&W FILM

	ASA	24	w/p	36	w/p	100 ft
PX	125	2.09	9.86	2.59	11.84	29.95
TX	400	2.19	8.78	2.49	11.74	33.95
TMX	100	2.19	8.98	2.58	12.04	35.95
TMY	400	2.25	9.16	2.58	12.00	36.95
TMZ	3200	—	—	3.49	12.94	79.95
TP	Copy	—	—	6.19	14.35	—

	ASA	120	220		ASA	120	220
TMX	100	2.49	—	VP	125	2.19	—
PXP	125	2.50	5.10	TXP	320	—	24.95
TX	400	2.49	—	TMY	400	2.59	—
TP	Copy	4.99	—				

KONICA FILM

ASA	24	36	36 w/p	120	220
Impressa 50		3.88	4.85	13.50	—
100	1.59	1.79	10.19	2.49	—
200	1.99	1.89	11.88	—	—
400	1.69	3.75	12.19	3.39	—
3200	6.19	7.39	15.39	4.76	—

ILFORD FILM

ASA	24	36	120	220	100 ft
FP-4 125	1.93	2.49	1.93	25.50	26.75
XP-2 400	2.08	284	1.97	—	31.95
HPS 400	1.84	2.54	1.83	25.50	29.75
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Delta 400	2.44	2.89	2.44	25.75	34.95
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FUJI SLIDE FILM

	ASA	24	w/p	36	w/p	100 ft
Astia	100	—	—	5.45	8.99	72.95
Sensia II	100	—	—	3.39	6.29	—
Provia	100	—	—	4.99	7.99	77.77
RH	400	4.44	7.25	5.30	7.95	—
Velva	50	—	—	5.29	8.29	77.77
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RDP	100	—	—	4.39	8.90	66.95
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RHP	400	—	—	5.00	7.95	86.90
Sensia	400	4.35	7.89	5.19	8.15	—
Provia	400	—	—	6.74	9.88	101.95
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	ASA	120	220		ASA	120	220
RVP	50	3.14	6.85	RFP	50	3.38	—
RTP	64	3.36	—	Provia	100	3.89	6.69
RHP	400	4.49	—	Astia	100	3.49	7.89
RDP	100	3.49	6.49				
NPS	160	2.22	5.55	MLP	160	2.80	—
NHG	400	3.20	6.49	Neopan	400	2.19	—
NHG II	800	3.89	7.89	NPH	400	3.49	6.49

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	ASA	135-24	24 w/p	135-36	36 w/p
CN	100	1.56	7.99	1.90	9.89
Neopan	100	1.67	7.99	1.86	10.75
NPS	160	—	—	3.24	11.49
CA	200	1.86	8.15	2.19	10.50
Neopan	400	—	—	2.46	11.15
CH	400	2.06	8.40	2.86	11.11
NHG	400	—	—	5.16	12.75
NPH	400	—	—	3.66	12.18
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NHG II	800	—	—	6.29	14.50
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	ASA	24	36	36 w/p	120	220	100 ft
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HDC	400	3.75	4.45	12.99	—	—	—
CTX	100	4.22	4.99	9.25	—	—	—
APX	25	—	3.23	13.95	2.09	—	—
APX	100	2.89	2.98	9.58	2.09	—	48.43
APX	400	—	3.08	9.45	2.19	—	49.95
Ultra	50	2.99	3.89	12.89	3.38	—	—
Optima	100	3.48	3.89	12.69	2.97	—	45.75
Optima	200	3.65	4.19	13.69	3.09	6.49	—
Optima	400	3.96	4.48	13.89	4.39	6.49	—
Portrait	160	3.34	3.88	12.99	2.79	—	44.95
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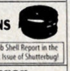

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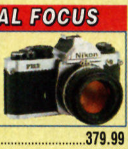

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KIT #5
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- Nikon 28-80/3.5-5.6 AF D & Nikon 70-300/4-5.6 AF D
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- Lens Cleaning Kit • Camera Bag

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KIT #6
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- Tamron 28-300/3.5-6.3 Super Aspherical
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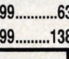

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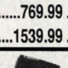

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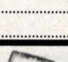

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PKG.2
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Package Comes With: Nikon N90s Camera Body, Nikon 35-70 2.8 AF-D Lens, Nikon 80-200 2.8 AF-D Lens w/Tripod Mount, Strap, Bag, Tripod, Film, Lens Cleaning Kit
2049.99

NIKON F100 PRO PACKAGE!
Package Comes With: Nikon F100 Camera Body, Nikon 35-70 2.8 AF-D Lens, Nikon 80-200 2.8 AF-D Lens w/Tripod Mount, Strap, Bag, Tripod, Film, Lens Cleaning Kit
2499.99

NIKON CAMERA KITS

PKG.7
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 **D** AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

PKG.8
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

PKG.9
Nikon Camera Body w/Electronic Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Full-Size Tripod, Case, 2 Rolls Film, Cleaning Kit, Capkeeper

PKG.10
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, **Nikon 80-200** 4.5-5.6 **D** AF Lens, Strap, Camera Case, Full-Size Tripod, 2 Rolls Film, Cleaning Kit

PKG.11
Nikon Camera Body w/Electronic Flash, **Tamron 28-300** 3.5-6.3 LD Aspherical Lens, Strap, Tripod, Camera Case, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

PKG.12
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, **Nikon 70-300** 4.0-5.6 **D** AF Lens, Strap, Camera Bag, Full-Size Tripod, 2 Rolls Film, Cleaning Kit

CAMERA	PKG.7	PKG.8	PKG.9	PKG.10	PKG.11	PKG.12
F5	1879.99	1899.99	1979.99	1999.99	1939.99	2049.99
F100	1169.99	1209.99	1319.99	1299.99	1379.99	1429.99
N90s	759.99	799.99	899.99	889.99	969.99	1069.99
N80	CALL	CALL	CALL	CALL	CALL	CALL
N70	429.99	469.99	579.99	559.99	684.99	739.99
N60	319.99	359.99	469.99	449.99	589.99	619.99
FM-2	469.99	499.99	569.99	599.99	719.99	769.99

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MINOLTA CAMERA KITS

PKG.13
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Capkeeper, 2 Rolls Film, Cleaning Kit

PKG.14
Minolta Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 Lens, **Minolta 75-300** 4.5-5.6 AF Lens, Strap, Bag, Tripod, 2 Rolls Film, Cleaning Kit, Capkeeper

PKG.15
Minolta Camera Body w/Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Case Tripod, Film, Lens Cleaning Kit

PKG.16
Minolta Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Bag, Full-Size Tripod, Film, Cleaning Kit, Capkeeper

CAMERA	PKG.13	PKG.14	PKG.15	PKG.16
Max. 9	1329.99	1459.99	1449.99	1549.99
800 SI	589.99	719.99	694.99	969.99
XTSI	374.99	519.99	469.99	759.99
HTSI	299.99	449.99	419.99	689.99
QTSI	269.99	419.99	399.99	659.99
400SI	239.99	399.99	379.99	639.99

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PENTAX CAMERA KITS

PKG.17
Pentax Camera Body w/Flash, **Pentax AF 35-80** 4.0-5.6 AF Lens, Strap, Tripod, 2 Rolls Film, Cleaning Kit, Capkeeper

PKG.18
Pentax Camera Body w/Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Cleaning Kit, Capkeeper

PKG.19
Pentax Camera Body w/Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Case, Tripod, 2 Rolls Film, Cleaning Kit

PKG.20
Pentax Camera Body w/Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Case Tripod, Film, Lens Cleaning Kit

CAMERA	PKG.17	PKG.18	PKG.19	PKG.20
PZ-1P	529.99	549.99	669.99	769.99
ZX-5N	369.99	379.99	509.99	499.99
ZX-7	329.99	339.99	459.99	459.99
ZX-10	269.99	289.99	399.99	389.99
ZX-50	239.99	259.99	369.99	314.99
ZX-M	219.99	239.99	349.99	379.99

ALL PRICES LISTED AFTER REBATES

MINOLTA

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28-80 4.0-5.6 XI AF	74.99
28-105 3.5-4.5 I AF	259.99
28-105 3.5-4.5 XI AF	179.99
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MINOLTA
75-300 4.5-5.6
AF ZOOM LENS
124.99

75-300 4.5-5.6 I AF	124.99
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100-300 4.5-5.6 XI AF	179.99

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28-105 3.5 F/MD	139.99
28-200 4.0 F/MD	159.99
70-210 4.0-5.6 F/MD	94.99
75-300 4.5-5.6 F/MD	139.99
100-500 5.6-8.0 F/MD	289.99
800-1200 9.9 F/MD	279.99
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Canon 70 Zoom	99.99
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Olympus IS-30	349.99
Olympus Zoom 140	234.99
Olympus Zoom 115	179.99
Olympus LT Zoom 105	199.99
Olympus EPIC	84.99
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Pentax Zoom 200	289.99
Pentax Zoom 160	229.99
Pentax Zoom 115M	169.99
Pentax Zoom 105WR	184.99
Pentax Zoom 90MC	144.99
Pentax Zoom 928	159.99
Pentax Zoom 80G	104.99

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Canon ELPH Sport	169.99
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ZX-7 *NEW!*	239.99
ZX-10	194.99
ZX-50	164.99

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FA 28-80 3.5-4.7	89.99
FA 28-105 3.5-4.5	189.99
FA 28-200 3.8-5.6	209.99
FA 70-200 4.0-5.6	199.99
FA 100-300 4.5-5.6	229.99

PENTAX FLASHES

AF-500 FTZ	259.99
AF-330FTZ	114.99

PENTAX ACCESSORIES

2X Converter F/Pentax AF	34.99
Wide Strap F/Pentax	19.99
Case F/Camera & Lens	29.99
Gadget Bag	34.99
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ZX-M w/50 2.0	199.99
100 3.5 Macro PK F/Pentax	129.99
28-70 3.5-4.5 PK F/Pentax	94.99
28-105 3.5 PK F/Pentax	139.99
28-200 4.0 PK F/Pentax	159.99
70-210 4.0-5.6 PK F/Pentax	94.99
75-300 4.5-5.6 PK F/Pentax	139.99
100-500 5.6-8.0 PK F/Pentax	289.99
500 8.0 PK F/Pentax	94.99
2X Converter F/Pentax PK	24.99
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28-80 3.5-5.6	189.00
28-105 2.8	689.00
28-105 4.0-5.6	229.00
28-200 3.8-5.6 Macro	239.00
28-300 3.5-6.3 Macro	419.00
70-210 2.8 LD	839.00
70-300 4.0-5.6	199.00
70-300 Pro	499.99
80-210 4.5-5.6	189.00
100-300 5.0-6.3	229.99
200-400 5.6 LD	429.00
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Lenses Listed Above Available For Canon AF, Maxxum AF, Nikon AF-D, Pentax AF

SIGMA LENSES

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105 2.8 Mac EX	589.99
17-35 2.8-4.0	439.99
28-80 3.5-5.6 Mac.	189.99
28-70 2.8-4.0	569.99
28-105 2.8-4.0	479.99
70-200 2.8 APO	699.99
70-300 4.0-5.6	189.99
70-300 Pro	539.99
70-210 4.0-5.6	189.99
100-300 4.5-6.7	279.99
135-400 4.5-5.6	429.99
170-500 5.0-6.3 APO	559.99
2x APO	159.99
1.4x Converter	139.99

Lenses Listed Above Available For Canon AF, Maxxum AF, Nikon AF-D, Pentax AF

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Nikon
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SLR, Lenses & Accessories

Nikon Lenses

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28mm f/2.8 D AF	$229
35mm f/2.0 D AF	$319
50mm f/1.4 D AF	$269
50mm f/1.8 D AF	$99
85mm f/1.4 D AF	$1029
85mm f/1.8 D AF	$399
105mm f/2.0 AF DC	$929
135mm f/2 AF DC	$1079
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300mm f/2.8 D Ed-IF AF-S	CALL
300mm f/4.0 ED IF	CALL
400mm f/2.8 D ED-IF AF-S	CALL
500mm f/4.0 D ED-IF AF-S	CALL
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28-105mm f/3.5-5.6 D AF	CALL
28-200mm f/3.5-5.6 D AF	$509
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80-200mm f/2.8D IF-ED AF-S	CALL
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70-180mm f/4.5-5.6 D ED MICRO	$1059

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TC-301 (2X)	$609
TC-14A (1.4X)	$289
TC-201 (2X)	$299
TC-14E (1.4X)	$509
TC-20E (2X)	$574

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SB-16B	$319
SB-22S	$154
SB-23	$122
SB-29 MACRO	$479
SB-27	$259
SB-28	$329
SB-28DX	$399
SC-17 TTL Sync Cord	$63
SC-18 TTL Multi Flash Cord 5'	$35
SC19 TTL Multi Flash Cord 10'	$40
AS-10 Multi Flash Adapter	$50

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DA-30 Action Finder (F5)	$1029
DW-30 Waist Level Finder (F5)	$244
DW-31 6X Mag. Finder (F5)	$419
DR-4 Right Angle Finder	$151
DE-2 Eye Level Finder	$189
DW-3 Waist Level Finder	$128
DW-4 6X Focusing Finder	$299
DA-2 Action Finder (F3)	$469
DE-3 HP Eye Level Finder (D3)	$299

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MF-28 Multi Control Back	$529
MF-29 Data Back (F100)	$149
MF-26 Multi Control Back (N90)	$239

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MN-15 NI-MH Battery Pack (F/F100)	$119
MH-15 Charger F/MN-15	$259
MB-10 Vertical Grip (N90)	$149
MS-11 3-Volt Battery Holder F/MB-10	$24

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F-5	CALL
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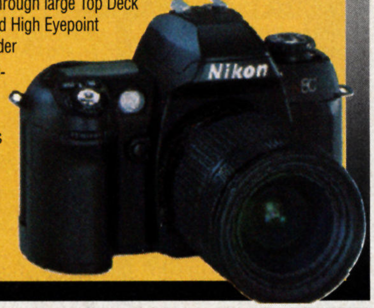

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Command Back E1	$199

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EF 100-300mm f/5.6L		$599
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EF 100mm f/2.8 MACRO USM	NEW!
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EF 28mm f/1.8 USM	$439
EF 28mm f/2.8	$209
EF 35mm f/1.4L USM	CALL
EF 35mm f/2.0	$289

Canon Lenses

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EF 85mm f/1.8 USM		$399
EF 100mm f/2 USM		$499
EF 135mm f/2L USM		CALL
EF 135mm f/2.8 SOFT FOCUS		$379
EF 200mm f/1.8L USM		CALL
EF 200mm f/2.8L USM		$669
EF 300mm f/2.8L IS USM		CALL
EF 300mm F4L IS USM	*With $75 rebate	CALL
EF 400mm f/2.8L IS USM		CALL
EF 400mm f/5.6L USM		CALL
EF 500mm F4L IS USM		CALL
EF 600mm F4L IS USM		CALL

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EF 50mm f/1.0L USM	CALL
EF 50mm f/1.4 USM	$349
EF 50mm f/1.8 II	$89

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EF 2X	$309

Canon EOS Flash Systems

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220EX	$149
380EX	$179
540EZ	$329
550EX	$379
480EG	$499
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CP-E2 Battery Pack	$129
Transistor Pack E	$269
NI-CD Pack TP	$109
NI-CD Charger TP	$49
Off-Camera Shoe	$50
Connecting Cord 60	$40
Connecting Cord 300	$45
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Minolta Lenses

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24-50mm F/4	$399
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28-70mm F/2.8	CALL
28-80mm F/3.5-5.6	CALL
28-105mm F/3.5-4.5	$359
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75-300mm F/4.5-5.6	$199
80-200mm F/2.8	CALL
100-300mm F/4.5-5.6	$499
100-400mm APO F/4.5-6.7	$769

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16mm F/2.8	$929
20mm F/2.8	$599
24mm F/2.8	$399
28mm F/2.8	$219
35mm F/1.4 G	$979
35mm F/2.0	$349

TELEPHOTO LENSES

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100mm Soft Focus F/2.8	$659
200mm F/2.8 APO	$919
300mm F/4.0 APO	CALL
300mm F/2.8 APO	CALL
400mm F/4.5 APO	CALL
500mm F/8 Reflex	CALL
600mm F/4.0 APO	CALL

MACRO LENSES

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50mm F/3.5 Macro	$239
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Maxxum HTsi Plus Body	$274
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Maxxum XTsi Kit	CALL
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Maxxum QTsi Kit	CALL
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X-370S Body	$599

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Vectis S-1

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SMCP-FA 28-70 F/4	$207
SMCP-FA 28-80 F/3.5-5.6	$139
SMCP-FA 28-105 F/4.0-5.6	$349
SMCP-FA 28-200 F/3.8-5.6	$229
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SMCP-FA 28MM F/2.8	$259

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Contax G Lenses & Flashes

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Tamron Lenses

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Tokina

Tokina Lenses

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ACCESSORIES

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Prism Finder S	$704
AE Prism Finder SQ-I	$1264
MF Prism Finder S	$731
AE Prism Finder S	$962
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SQ-I 120/220 J Back	$593
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PE 45-90mm f/4.0	$1499
PE 75mm f/2.8	$835
PE 105mm Macro	$1352
PE 100-220mm f/4.8	$1999
PE 150mm f/3.5	$1319
PE 180mm f/4.5	$1535
PE 250mm f/5.6	$1457

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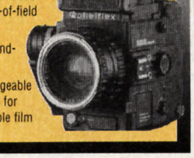

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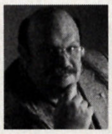
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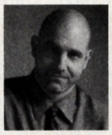
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Canon

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EOS ELAN IIE..........349.99
EOS ELAN II..........309.99
EOS REBEL 2000..........219.99
EOS REBEL 2000 QD..........249.99
EOS IX (APS)..........229.99
EOS IX LITE..........224.99

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50 1.4 **USM**..........274.99
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55-200 4.5-5.6 **USM**..........159.99
80-200 4.5-5.6 **USM**..........94.99
75-300 4.0-5.6 **USM**..........139.99
75-300 4.0-5.6 **USM IS**..........429.99
100-300 4.5-5.6 **USM**..........199.99
24 2.8 EF..........269.99
50 1.8 EF..........49.99
50 1.8 EF II..........CALL
50 2.5 **MACRO** EF..........219.99
100 2.8 **MACRO** EF..........419.99
75-300 4.0-5.6 EF..........119.99

EOS FLASHES

550 EX....319.99 540 EZ...219.99
380 EX....119.99 220 EX....79.99

EOS Accessories

2X CONVERTER F/EOS..........34.99
WIDE STRAP FOR EOS..........19.99
CASE FOR CAMERA & LENS.....29.99
GADGET BAG..........34.99

FD Manual Focus

2X CONVERTER FOR FD..........24.99
POWER WINDER FOR FD..........24.99
24 2.8 FOR FD..........69.99
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75-300 4.5-5.6 FOR FD..........129.99
100-500 5.6-8.0 FOR FD......289.99
500 8.0 FOR FD..........94.99

Special Packages

EOS Elan IIE PACKAGE:
- EOS Elan IIE Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

384.99
Same kit w/Add'l 100-300........524.99

FOS Elan II PACKAGE:
- EOS Elan II Body
- Canon 28-80 3.5-5.6 USM Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

349.99
Same kit w/Add'l 100-300......504.99

Rebel 2000 Package:
- EOS Rebel 2000 Body
- Canon 28-80 3.5-5.6 AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

299.99
Same kit w/Add'l 100-300........449.99

EOS 3 PACKAGE:
- EOS 3 Body
- Canon 28-70 2.8 L USM Lens
- Canon 70-200 2.8 L USM Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

2999.99

EOS-3 Pro Package
- Canon EOS 3 Body
- Canon 28-135 3.5-4.5 USM **Image Stabilizer**
- Canon 75-300 4.0-5.6 USM **Image Stabilizer**
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap

1749.99

EOS-A2e PRO PACKAGE
- Canon EOS A2e Body w/Flash
- Canon 28-105 3.5-4.5 USM Lens
- Canon 100-300 4.5-5.6 USM
- Lens Cleaning Kit
- Full-Size Tripod
- Gadget Bag • Wide Strap
- 5 Rolls Film • Eyecup

859.99

Canon Camera Kits

KIT C-1
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, Strap, Tripod, Film, Lens Cleaning Kit, Capkeeper, Eyecup

KIT C-3
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 **USM** Lens, **Canon 75-300** 4.0-5.6 **USM**, Strap, Camera Bag, Tripod, 5 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 **USM** Lens, **Canon 100-300** 4.5-5.6 **USM** Lens, Strap, Camera Bag, Full-Size Tripod, Film, Lens Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
Rebel 2000	299.99	419.99	424.99	569.99
Rebel 2000 QD	329.99	444.99	449.99	599.99
EOS Elan II	349.99	514.99	474.99	629.99
EOS Elan IIE	384.99	549.99	514.99	674.99
Elan IIE QD	404.99	579.99	CALL	699.99
EOS A2	474.99	649.99	649.99	789.99
EOS A2e	544.99	749.99	689.99	859.99
EOS 3	1089.99	1249.99	1294.99	1409.99
EOS Iv	CALL!	CALL!	CALL!	CALL!
EOS IX (APS)	309.99	469.99	444.99	599.99
EOS IX Lite	304.99	449.99	434.99	579.99

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Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 429.99

Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 139.99

Canon 100-400 4.5-5.6 USM IS L USM AF Lens - 1469.99

Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1039.99

Nikon

Camera Bodies

F5 BODY..........1689.99
F100 BODY..........1059.99
N90s BODY..........679.99
N80 BODY USA..........NEW!..CALL
N70 BODY USA..........349.99
N60 BODY USA..........239.99

Nikon AF Lenses

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24 2.8 **D** AF..........244.99
50 1.4 **D** AF..........209.99
50 1.8 AF..........74.99
60 2.8 **MICRO D** AF..........269.99
105 2.8 **MICRO D** AF..........499.99
20-35 2.8 **D** AF..........1149.99
24-120 3.5-5.6 **D** AF..........414.99
28-70 2.8 **AF-S**..........1449.99
28-80 3.5-5.6 **D** AF..........99.99
28-105 3.5-4.5 **D** AF..........299.99
28-200 3.5-5.6 **D** AF..........409.99
35-70 2.8 **D** AF..........529.99
35-80 4.0-5.6 **D** AF..........69.99
75-240 4.5-5.6 **D** AF..........CALL
70-300 4.0-5.6 **D** AF.......249.99
80-200 4.5-5.6 **D** AF..........94.99
80-200 2.8 **D** AF (W/Tripod Mt)........749.99
80-200 2.8 **AF-S**..........1339.99

Nikon Flashes

SB-29 MACRO....*NEW!*..........CALL
SB-28........259.99 SB-27..........144.99
SB-22s........109.99 SB-23..........74.99

Nikon Accessories

2X AF F/NIKON..........34.99
WIDE STRAP FOR NIKON..........19.99
CAMERA BAG F/NIKON..........34.99
CASE F/CAMERA & LENS..........29.99

Manual Focus

FM-2 BODY..........359.99
FM-10 Kit W/35-70..........184.99
18-28 4.0 AIS FOR NIKON..........139.99
28-70 3.5-4.5 AIS FOR NIKON..........94.99
28-105 3.5 FOR AIS..........139.99
28-200 4.0 For AIS..........159.99
70-210 4-5.6 AIS For NIKON..........94.99
75-300 4.5-5.6 AIS f/Nikon..........139.99
100-500 5.6-8.0 AIS f/Nikon.....289.99

Special Packages

Nikon N60 Package:
- Nikon N60 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

324.99
Same kit w/Add'l 80-200 4.5.......439.99

Nikon N70 Package:
- Nikon N70 Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

399.99
Same kit w/Add'l 80-200 4.5...514.99

Nikon Pronea S Package:
- Nikon Pronea S Body w/Flash
- Nikon 30-60 AF D IX Lens
- Tripod • Strap
- APS Film • Cleaning Kit

324.99
Same kit w/Add'l 60-180......469.99

Nikon N90s Package:
- Nikon N90s Body w/Flash
- Nikon 35-80 4.0-5.6 AF D Lens
- Tripod • Strap
- Film • Cleaning Kit

754.99
Same kit w/Add'l 80-200 4.5....879.99

Nikon N90s PRO PACKAGE
- Nikon N90s Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

1899.99

Nikon F5 PRO PACKAGE
- Nikon F5 Camera Body
- Nikon 35-70 2.8 AF-D Lens
- Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
- Camera Strap • Full-Size Tripod
- 5 Rolls Film • Lens Cleaning Kit
- Capkeeper • Camera Bag

2949.99
Same Package With **F100**....2349.99

Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 **D** AF, **Nikon 80-200** 4.5-5.6 **D** AF, Strap, Camera Case, 2 Capkeepers, Tripod, 2 Rolls Film, Cleaning Kit

KIT N-4
Nikon Camera Body w/Electronic Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Full-Size Tripod, Camera Case, 2 Rolls Film, Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 **D** AF, **Nikon 80-200** 4.5-5.6 **D** AF, Strap, Camera Case, Full-Size Tripod, 2 Rolls Film, Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1769.99	1829.99	1979.99	1879.99
F100	1154.99	1249.99	1319.99	1279.99
N90s	789.99	799.99	899.99	839.99
N80	CALL	CALL	CALL	CALL
N70	419.99	509.99	579.99	519.99
N60	329.99	419.99	469.99	429.99
FM-2	469.99	554.99	569.99	574.99

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Lens Specials

Nikon 28-105 3.5-4.5 AF-D Lens - 299.99

Nikon 35-70 2.8 AF-D Zoom Lens - 529.99

Nikon 70-300 4.0-5.6 AF-D Lens - 249.99

Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 749.99

MINOLTA

AF Camera Bodies

Maxxum 9..........1279.00
800 SI..........489.99
XTSI.....*NEW!*..........284.99
HTSI..*NEW!*..........224.99
QTSI...*NEW!*..........199.99
STSI w/35-70...*NEW!*..........CALL!

Maxxum AF Lenses

24 2.8 AF..........219.99
28 2.8 AF..........139.99
50 1.7 AF..........54.99
50 2.8 **MACRO** AF..........234.99
100 2.8 **MACRO** AF..........429.99
24-85 3.5-4.5 AF..........309.99
28-80 4.0-5.6 I AF..........79.99
28-80 4.0-5.6 XI AF..........69.99
28-105 3.5-4.5 I AF..........189.99
28-105 3.5-4.5 XI AF..........179.99
35-70 3.5-4.5 I AF..........CALL
70-210 4.5-5.6 I AF..........94.99
75-300 4.5-5.6 I AF..........124.99
80-200 4.5-5.6 XI AF..........84.99
100-300 4.5-5.6 I AF..........164.99
100-300 4.5-5.6 XI AF.....179.99

Maxxum Flashes

5400 HS..........249.99
3500 XI..........99.99
2000 XI..........34.99
1200 AF MACRO FLASH.........279.99

Accessories

2X AF F/Maxxum..........34.99
Wide Strap w/Maxxum Name......19.99
Lens Cleaning Kit..........19.99
Case F/Camera + Lens..........29.99
Camera Bag F/Maxxum..........34.99
RC-1000L Remote..........32.99
RC-1000S Remote..........29.99

MD Manual Focus

X-700..........189.99
280 PX Flash..........59.99
28-70 3.5-4.5 F/MD..........94.99
28-105 3.5 FOR MD..........139.99
28-200 4.0 FOR MD..........159.99
70-210 4.0-5.6 FOR MD..........94.99
75-300 4.5-5.6 F/MD..........139.99
100-500 5.6-8.0 F/MD..........289.99
500 8.0 FOR MD..........94.99
2X Converter F/MD..........24.99
Power Winder F/MD..........24.99

Special Packages

Maxxum XTSI Package
- Maxxum XTSi Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

334.99
Same kit w/Add'l 100-300........459.99

Maxxum HTSI Package
- Maxxum HTSi Body w/Flash
- Minolta 35-80 4.0-5.6 PZ AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

284.99
Same kit w/Add'l 100-300......399.99

Minolta 800SI Package
- Minolta 800Si Body w/Flash
- Minolta 28-80 4.0-5.6 XI AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

539.99
Same kit w/Add'l 100-300........679.99

Minolta QTSI Package
- Maxxum QTSi Body w/Flash
- Minolta 28-80 4.0-5.6 PZ AF Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

259.99
Same kit w/Add'l 100-300......369.99

Minolta Camera Kits

KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, Capkeeper, 2 Rolls Film, Lens Cleaning Kit

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI, **Minolta 75-300** 4.5-5.6 AF, Strap, Camera Bag, Tripod, 2 Rolls Film, Lens Cleaning Kit, 2 Capkeepers

KIT M-4
Minolta AF Camera Body w/Flash, **Tamron 28-200** 3.8-5.6 LD IF Super Aspherical **Macro** Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit, Capkeeper

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Full-Size Tripod, 3 Rolls Film, Cleaning Kit, 2 Capkeepers

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1254.99	1449.99	1449.99	1499.99
800 SI	539.99	719.99	694.99	794.99
XTSI	334.99	514.99	469.99	554.99
HTSI	284.99	449.99	419.99	524.99
QTSI *NEW!*	259.99	419.99	399.99	499.99

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AF SLR CAMERA BODIES

PZ-1P..........464.99
ZX-5N..........299.99
ZX-7..........*NEW!*..........234.99
ZX-30..........*NEW!*..........CALL
ZX-10..........189.99
ZX-50..........159.99

PENTAX AF LENSES

FA 28-80 3.5-4.7..........79.99
FA 28-105 3.5-4.5..........159.99
FA 28-200 3.8-5.6..........189.99
FA 35-80 4.0-5.6..........64.99
FA 70-200 4.0-5.6..........129.99
FA 100-300 4.5-5.6..........159.99

PENTAX FLASHES

AF-500 FTZ.249.99 AF-330 FTZ.114.99

PENTAX ACCESSORIES

2X Converter F/PENTAX AF..........34.99
WIDE STRAP F/PENTAX.......19.99
CASE F/CAMERA & LENS......29.99
GADGET BAG..........34.99
LENS CLEANING KIT..........19.99

PENTAX MANUAL FOCUS

ZX-M......134.99 P30T.......129.99
28-70 3.5-4.5 PK FOR PENTAX.......94.99
28-105 3.5 PK FOR PENTAX..........139.99
28-200 4.0 PK FOR PENTAX..........159.99
70-210 4.0-5.6 PK FOR PENTAX......94.99
75-300 4.5-5.6 PK F/PENTAX.......139.99
100-500 5.6-8.0 PK F/Pentax.......289.99
500 8.0 PK FOR PENTAX.....94.99
2X CONVERTER F/PENTAX PK...24.99
Power Winder F/PENTAX........24.99

Special Packages

ZX-5n Package:
- Pentax ZX-5n Body
- Pentax FA 28-80 3.5-4.7 Lens
- Strap • Tripod
- Lens Cleaning Kit • Film

329.99
Same kit w/Add'l 100-300...479.99

ZX-7 Package:
- Pentax ZX-7 Body
- Pentax FA 28-80 3.5-5.6 Lens
- Strap • Tripod
- Film • Lens Cleaning Kit

329.99
Same kit w/Add'l 80-200 4.7..449.99

ZX-50 Package:
- Pentax ZX-50 Body
- Pentax F 35-80 4.0-5.6 Lens
- Strap • Tripod • Film
- Lens Cleaning Kit

224.99
Same kit w/Add'l 80-200 4.7.......329.99

ZX-M Package:
- Pentax ZX-M Body
- Pentax F 50 2.0 Lens
- Strap • Tripod • Film
- Capkeeper • Lens Cleaning Kit

179.99

Pentax Camera Kits

KIT P-1
Pentax Camera Body w/Electronic Flash, **Pentax AF 35-80** 4.0-5.6 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-2
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-3
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT P-4
Pentax AF Camera Body w/Flash, **Tamron 28-200 MACRO** 3.8-5.6 LD IF Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

Camera	KIT P-1	KIT P-2	KIT P-3	KIT P-4
PZ-IP	529.99	539.99	559.99	769.99
ZX-5N	334.99	329.99	449.99	499.99
ZX-7	329.99	324.99	414.99	459.99
ZX-10	269.99	279.99	369.99	389.99
ZX-50	224.99	244.99	349.99	314.99
ZX-M	209.99	204.99	264.99	379.99

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200-400 5.6 LD IF For All AF Cameras 379.99

AF LENSES

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300 2.8 LD..........2699.99
24-70 3.3-5.6..........399.99
20-40 2.7-3.5..........619.99
28-80 3.5-5.6..........189.99
28-105 2.8..........629.99
70-210 2.8 LD..........849.99
70-300 4.0-5.6..........219.99
70-300 Pro..........499.99
80-210 4.5-5.6..........189.99
200-400 5.6 LD..........379.99
2x Converter..........129.99
2x Flat Field..........CALL
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OLYMPUS ZOOM 140 189.99

CANON ZOOM 135 179.99

SIGMA

170-500 5.0-6.3 APO Aspherical For All AF Cameras -

70-200 2.8 APO HSM For All AF Cameras - 679.99

17-35 2.8-4.0 Aspherical For All AF Cameras - 414.99

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DV Camcorders

Panasonic®

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- **IEEE1394 PC Interface** - connects to similarly-equipped DV camcorders and VCRs, so dubbed recordings will be clones of the original. **RS232** serial port.
- **18x Hi-Definition Optical Zoom** - this acts like a telescope to produce close-up shots with extraordinary clarity. It also offers 7 different zoom speeds.
- **300x Digital Zoom** - for incredibly close shot.
- **2.5" Color LCD Monitor** - delivers brilliant clear picture in full vivid color, rotates 270˚, with built-in speaker so you can check finished recordings right on location.
- **5-Mode Program AE** (Auto Exposure).
- **PhotoShot Built-in Digital Still Camera** - you can record about 750 still images on one 60 minute tape in LP mode.
- **Digital Effects.** • **Index Search**
- **Digital Electronic Image Stabilization.**
- **PCM Stereo** (12-bit/16 bit).
- **Book Mark Search**
- **Dimensions** 3 x 4.25 x 6" weighs 1.5 lbs.

PV-DV200 Step-up Features:

- 8mb Multi-Media card for storing digital stills
- Includes remote control

PV-DV400 Step-up Features:

- 3" Color LCD Monitor
- Infra-Red filter to allow you take video in very low light situations

JVC®

GR-DVL9800 Progressive/Megapixel/Dualcam Camcorder

Ultra-high resolution with Progressive Scanning

- **Progressive Scan CCD** for superior quality right from the start.
- **Progressive Color Filter** for superb sensitivity with a high band processor.

XGA/VGA mode

- **Built-in Digital Still Camera** for capturing up to 1024x768 pixels. Recorded images stored on a removable MultiMedia Card which is independent of the video system.
- **10X optical zoom** 200X digital zoom
- **Digital Image stabilizer**
- **3.5" High resolution Color LCD Monitor** and **Color Viewfinder**
- **PCM digital stereo audio**
- **10X digital pinpoint zoom**
- **Retractable auto flash** slide out when you are taking still shots.
- Multi band remote control
- **Versatile multimedia interface.** A DV in/out terminal (iLink iEEE 1394 compliant). There's also a serial terminal for direct connection to PCs with serial ports (RS-232C).
- Pro style digital effects.

Comes with AC charger, 2 hr. Battery, 4mb card, PC/AV/S-Video & editing cables

Canon

ZR-10

Sleek and Sophisticated. *Advanced Digital Video Technology And Sophisticated Features Provide A Carefree And Enjoyable Shooting Experience* The Canon ZR-10 Digital Video Camcorder is your personal imaging companion. Weighing only 1.5 lbs. and measuring 2x3x5 inches it can be carried in a waist pack or slipped into a coat pocket with room to spare.

- **10x Optical Zoon Lens** and **200x Digital Zoom**–transforms distant subjects into dramatic close-ups
- **Image Stabilizer –** corrects camera shake instantly
- **2.5" Flexible LCD Viewscreen and Color Viewfinder –**
- **Digital Photo Mode–**The photo button allows the capture of more than 700 still pictures on a single digital cassette
- **Long Time Recording –** Up to five hours with optional BP-522 battery pack.
- **Programmed Auto Exposure**
- **Digital Effects**
- **Digital Stereo Sound**
- **IEEE 1394/ Firewire® DV Terminal –**single cable to copy video to another DV camcorder, or transfer to a computer for editing or use on the Internet.
- **A/V Insert and Audio Dubbing**
- Analog Line-in • Built-in speaker • LP mode • 16:9 wide screen TV effect • Time code • Self-timer • LANC terminal

OPTURA Pi

Superior Connectivity, High-Quality Video and Sharp Digital Stills. Includes a Progressive Scan CCD; 3 Shooting modes; RGB Primary Color Filter; an optical 12X compact zoom lens; Canon's exclusive Optical Image Stabilization; FireWire/IEEE 1394 input/ouput; an advanced accessory shoe; and analog line input. New ultra-compact size; 200K pixel, 3.5" flip-out LCD view screen.

- **1/4" Progressive Scan CCD**
- **Three Shooting Modes** *Frame Movie mode*- record 30 real fps for still and web use. *Normal Movie mode*-for superior image quality, and, *Digital Photo mode*
- **RGB Primary Color Filter**
- **12X compact zoom lens** with 48X digital zoom
- **Optical Image Stabilization**
- FireWire/IEEE 1394 DV Terminal
- **IEEE 1394/Firewire® DV Terminal –** to copy video to another DV camcorder, or transfer to a computer for editing or use on the Internet.
- Advanced Accessory Shoe
- SLR-style Flash Photography with E-TTL flashes
- **Flexible 3.5" LCD View Screen** and **Color Viewfinder**
- Program Auto Exposure Modes
- Point-and-shoot operation.
- Auto Mode • Manual Mode
- Low Light • Digital Stereo Sound • Analog Line-in
- One Touch Dubbing

ELURA

Capture the memories anywhere life takes you. The Canon Elura Mini Digital Video Camcorder is your personal imaging companion. Functioning as both a video camcorder and a digital still camera, the Elura's Mini DV technology delivers the highest possible digital image quality in a most compact design - all at a price that will excite you almost as much as its capabilities!

- Brilliant digital video, digital still photos and digital stereo sound
- **Progressive Scan CCD** w/ RGB Primary Color Filter
- Canon **12X Optical Zoom**, 48X Digital Zoom
- Canon's **Optical Image Stabilization**
- Large **2.5" LCD screen** and **Color Viewfinder**
- **IEEE 1394 DV Terminal** Input and Output
- **Three Shooting Modes:** Normal Movie Mode, Digital Photo Mode & Digital Motor Drive™
- Analog Line-In
- A/V Insert & Audio Dubbing
- Canon Programmed AE
- Noise Reduction; eliminates video noise
- PCM Digital Stereo Sound • One Touch Dubbing
- Photo Mode • Movie Mode • 3 Lux • 30.5mm
- 2.4 x 5 x 4.25" • Weighs only 1.3 Lbs

SONY

DCR-PC100

Audio/Video Performance

- Digital Video Recording
- 1st Mega-Pixel CCD DV Handycam Camcorder (1070k Pixel)
- Over 500 Lines of Horizontal Resolution
- Memory Mode with Memory Stick digital storage media
- High Quality 1152 x 864 still image resolution
- Advanced "HAD" CCD technology
- Professional Quality Carl Zeiss Lens
- 10X Optical/120X Digital Zoom
- NightShot 0 Lux with Slow Shutter

Editing

- i.LINK DV Interface

Power Management

- Stamina Power Management 6.5 Hours
- InfoLithium Battery w/AccuPower meter system

Convenience

- Analog Recording Inputs
- Serial Port Connection (RS232C)
- LaserLink wireless transmitter system
- 2.5" Color LCD Display
- Color Viewfinder
- Intelligent Accessory Shoe **Special Features**
- Progressive Shutter System

Introducing the next generation of digital data storage media, Memory Stick™ digital data storage, and the new industry standard for storage and transfer media. Smaller than a stick of chewing gum, Memory Stick digital data storage has many times the capacity of a standard 3.5" floppy disk, while providing the ability to interface with and between a potentially endless array of audio/video and computer products. With Memory Stick digital data storage, you can transfer information, such as data, text, and graphics, from one electronics device (e.g. the DSC-F55 CyberShot digital still camera, DCR-PC100 or DCR-TRV10 Digital camcorders) to another (e.g. a laptop or desktop computer, CyberFrame digital photo frame or DPP-MS300 Memory Stick printer).

DCR-TRV900 3-CCD DV Camcorder

- Three CCDs with 380,000 pixels each for excellent color fidelity and higher S/N ratio
- Progressive Scan CCD delivers clean edges and an overall sharper picture for still images
- 12X optical and 48X digital zoom lens
- 4-lux minimum illumination
- Analog recording capability lets you record from analog sources like Hi8 & S-VHS and master onto DV cassettes
- Zebra pattern indicator for over exposure, and color bar generator for properly adjusting your monitor
- Interval and frame recording for single frame recording and time-lapse effects
- Up to 8 hours recording time with optional NP-F950 InfoLithium Battery
- Crystal clear still/slow motion playback
- Intelligent accessory shoe provides synchronized operation of lights and microphones, automatically
- LaserLink system provides wireless connection of up to 16-feet between the camcorder and TV (requires optional IFT-R10 receiver)
- 5-mode Program AE for proper exposure in a variety of situations: Aperture priority, Shutter Speed priority, Sports Lesson, Sunset & Moon, Low Lux

Memory Mode:

- Memory mode allows you to capture still images and save them to a floppy disc (with supplied adapter), or an optional Memory Stick. You can also automatically copy all of your still images from your mini DV cassette tape directly to a floppy disk (with supplied adapter)
- Capture images in JPEG file format with a choice of three different quality modes: Standard, Fine, and Super Fine. Save in JPEG format where they can be viewed on any Mac or PC. When you open the images, you will see large 640 X 480, 24-bit color detailed shots
- Date/Time stamp automatically writes the date and time to the file information • Delete/Protect function allow you to save your favorite shots or delete undesirable ones
- Continuous record mode allows you to capture 4 shots successively in just a few seconds
- Index mode lets you preview six thumbnails at a time. Create a slide show of your favorite shots for playback

DCR-VX1000 3-CCD Digital Camcorder

3-CCD Camera System

- 3 CCDs provide incredible color fidelity and dramatically improved signal-to-noise ratio. Also offers superb sensitivity of only 4 lux minimum illumination.

10X Optical/20X Digital Zoom

- Eight-speed 10X optical power zoom lens goes from 5.9 to 59mm in 4.1- 20 seconds. The zoom rocker is continuously variable right up to where the digital 20X zoom kicks in. (Digital zoom can disabled it in the menu). Manual focusing with an accurate focus indicator in the viewfinder that actually tells you which way to turn the focus ring.

Digital Audio

- Records 12-bit/32kHz audio with two pairs of stereo tracks (L1/R 1, L2/R2), so you can add stereo music or narration. (The VX-1000 can also playback one pair of stereo tracks recorded elsewhere in 16-bit mode.)
- 4-capsule microphone for clear stereo separation. Audio DSP (Digital Signal Processing) provides additional wind noise reduction without harsh filtering to maintain audio quality.
- Has automatic and manual (20-step) audio level record controls. This is important, because you can't record good audio without manual audio gain. Monitor audio with headphones or from the LCD panel which has an active VU meter with a red peak light.
- Audio and video are recorded on separate areas of the tape, so you can add audio tracks later and insert-edit video without affecting the original audio track—true video only insert editing is now possible.

Built-in TBC

- Built-in time base corrector (TBC) delivers jitter-free playback and dead-perfect stills. Also provides powerful error-correction circuitry for clean playback —so there are no dropouts.

Digital Effects

- Digital effects include audio and video fade (to black), overlap and slow shutter. In overlap mode, the last frame frame of the preceding scene dissolves to the action being recorded. Slow shutter records in very low levels of light, albeit with MTV strobe-like effect.

Super SteadyShot

- Sony's Super SteadyShot reduces high frequency camera shake without compromising image quality. Horizontal and vertical motion sensors allow you to work accurately while zooming or moving.

Time/Data Codes

- Records "extended data codes" on a special area of the tape. It automatically stores date/time, shutter speed, iris, gain and f-stop # for easy recall. So if you have to reshoot, original settings are saved. • Records drop-frame time code for extremely accurate editing. Tme code is read as Sony's RC time code.

Exposure Control

- Focusing, exposure and white balance are all automatic or can be manually controlled. Integrated iris/gain is adjustable in 20 levels, shutter speed is adjustable from 1/4 to 1/10,000 of a second in 16 steps.
- Three auto exposure modes; shutter priority, iris priority and twilight mode. In twilight mode you can record night scenes such as neon signs or fireworks.
- Zebra pattern indicator just like professional cameras. (Black and white lines in the viewfinder where portions of the picture exceed a certain brightness level).
- Preset, store and recall your own custom settings for color intensity, white balance, sharpness, brightness and gain shift (0dB/-3dB).

Other Features

- Precision 180,000 pixel color viewfinder incorporates a separate information sub panel which displays time code, battery time, tape remaining and other camcorder functions without cluttering up the viewfinder
- Control L terminal for communication between camera and edit controller
- Built-in ND (neutral density) filter
- Square lens hood reduces external light flare effect.

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OLYMPUS STYLUS EPIC ZOOM 80

$139.95

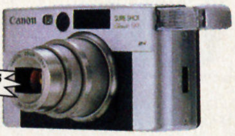
• 38-80mm f/4.5-8.9 Zoom Lens • AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 2 Zone Metering • Weather Resistant • Infinity Mode • 4.5x2.3x1.6˝ • Weighs 6.5 oz.

YASHICA T4 SUPER

$149.95

• 35mm f/3.5 Fixed Zeiss Lens • 3 Beam AF 1.2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Infinity Mode • Weatherproof • 4.7 x 2.5 x 1.6˝ • Weighs 6.7 oz.

Canon SURE SHOT CLASSIC 120



$184.95

• 38-120mmf/4.5-10.9 Zoom Lens • 3-Point AF 1.3' to infinity • Built-in Diopter • Personal, Portrait, Action. Spot Modes • Retractable Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reduction • 4.5 x 2.5 x 1.8" • Weighs 8.8 oz.

MINOLTA FREEDOM ZOOM SUPREME EX

$189.95

• 39-125mm f/3.5-9.9 Zoom Lens • AF 2´ to Infinity + Macro • Auto Flash, Fill Flash, Slow Sync, Red-Eye Reduction • Multi Segment or Spot Metering • Continuous shooting • Portrait Mode • With Remote • 5.1 x 2.7 x 2˝ • Weighs 9.7 oz.

PENTAX IQ ZOOM 105WR

Weather Resistant

$199.95

• 38-105mm f/4.5-11 Aspherical Zoom Lens • AF 2.1´ to Infinity • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • 5.2 x 3 x 2.3˝ • Weighs 12 oz.

Canon SURE SHOT Z135

$214.95

• 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation • Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3 x 2.8 x 2.6˝ • Weighs 12.1 oz.

SAMSUNG MAXIMA ZOOM 145 QD KIT

$219.95

• 38-145mm f/3.7-10.95 Schneider Zoom Lens • Passive Multi or Spot AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait, Step Zoom, Interval, Snap Shooting • Panorama Mode • Infinity Mode • 5.3x3x2.5˝ • 12.3 oz.

OLYMPUS STYLUS ZOOM 80 WIDE DATE

IN STOCK

• 28-80mm f/4.5-8.4 Zoom Lens • AF 2.6´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted or Spot Metering • Panorama Mode • Weather Resistant • 4.7 x 2.5 x 1.9˝ • Weighs 9 oz.

PENTAX IQ ZOOM 120 Mi PANORAMA DATE KIT

$239.95

• 38-120mmf/4.8-12.5 Zoom Lens • 5-Point Passive AF 2' to infinity • Spot AF Mode • Panorama Mode • Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reducton • Optional Remote, Adjustable Diop., Infinity • 4.1 x2.5 x1.6" • Weighs 7.2 oz.

Rollei PREGO ZOOM 115 DATE

$239.95

• 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode • Data Back • 5 x 2.5 x 1.8˝ • Weighs 9.1 oz.

OLYMPUS STYLUS ZOOM 140

$249.95

• 38-140mm f/4-11 Zoom Lens • Passive AF 2´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering • Weather Resistant • Adjustable Diopter • 4.7 x 2.6 x 2˝ • Weighs 9 oz.

Rollei PREGO ZOOM 145

$259.95

• 38-145mm f/3.7-10.9 Zoom Lens • Passive AF 2´ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Backlight Compensation • Infinity Mode • Snap Mode • 5.2 x 2.9 x 2.1˝ • Weighs 11.7 oz.

PENTAX IQ ZOOM 160

$269.95

• 38-160mm f/4.5-12 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5x2.9x2.3˝ • 11.1 oz.

OLYMPUS IS-20 Q.D.

$299.95

• 28-110mm f/4.5-5.6 Aspherical Zoom Lens • AF 2.5´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture Priority or Program Modes • Flip-down lenscap • 52mm • 4.8 x 3.5 x 4.3˝ • Weighs 22.9 oz.

PENTAX IQ ZOOM 200

$319.95

• 48-200mm f/5.1-13 Aspherical Zoom Lens • AF 2.6´ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5 x 2.9 x 3˝ • Weighs 12.2 oz.

OLYMPUS IS-3 DELUXE DATE

$449.95

• 35-180mm f/4.5-5.6 ED Zoom Lens • AF or Power Focus 3.9´ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture, Shutter, Program, Manual Settings • 4.8 x 3.7 x 6.8˝ • Weighs 34 oz.

MINOLTA VECTIS 300

ADVANCED PHOTO SYSTEM

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• 24-70mm f/5.7-9.8 Zoom Lens (35 equiv. 30-87mm) • AF 1.3´ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction, Night Portrait • Center Weighted Metering • 3 Title Printing • 3.8 x 2.4 x 1.3˝ • Weighs 7.6 oz.

OLYMPUS i Zoom 75

ADVANCED PHOTO SYSTEM

IN STOCK

• 28-75mm zoom, 2.7x zoom (35 equiv. 35-94mm) • Compact stylish design • Intelligent variable flash • All-weather metallic finish • Spot mode • APS benefits • 4.2 x 2.1 x 1.3˝ • Weighs 5.8 oz.

Canon ELPH 370Z

ADVANCED PHOTO SYSTEM

$239.95

• 23-69mm f/4.5-9.9 Zoom Lens (35 equiv.. 29-86mm) • Active/Passive 3 Point AF, Spot-Off • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3.7 x 2.5 x 1.5˝ • Weighs 7.4 oz.

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24/2.8 D (52ø)	289.95	299.95
28/1.4 D (72ø)	1399.95	1659.95
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24-50/3.3-4.5 D (62ø)	329.95	339.95
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28-70/2.8 IF ED	CALL	CALL
28-80/3.5-5.6 D (58ø)	109.95	119.95
28-105/3.5-4.5 D (62ø)	334.95	349.95
28-200/3.5-5.6 D (72ø)	464.95	499.95
35-70/2.8 D (62ø)	609.95	669.95
35-105/3.5-4.5 D (52ø)	CALL	—
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500/4.0 AF "S" (52ø)	CALL	CALL
600/4.0 AF "S" (52ø)	CALL	CALL

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24/2.8 (52ø)	379.95	—
28/2.0 (52ø)	599.95	699.95
28/2.8 (52ø)	359.95	—
◆28/3.5 PC (72ø)	939.95	1239.95
◆35/2.8 PC (52ø)	CALL	CALL
35/1.4 (52ø)	659.95	869.95
35/2.0 (52ø)	329.95	—
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	289.95	—
50/1.2 (52ø)	469.95	549.95
55/2.8 Micro (52ø)	279.95	339.95
NEW! 85/2.8 PC Micro-Nokkor(77ø)	CALL	CALL
*85/1.4 (72ø)	799.95	—
105/1.8	649.95	—
*105/2.5 (52ø)	359.95	409.95
*105/2.8 Micro (52ø)	599.95	—
*135/2 (72ø)	699.95	—
*135/2.8 (52ø)	359.95	409.95
*200/4 Micro (52ø)	669.95	939.95
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1000/11 Reflex (39ø)	1799.95	1999.95
28-85/3.5-4.5 (62ø)	469.95	—
35-70/3.3-4.5 Macro (52ø)	249.95	—
35-105/3.5-4.5 (52ø)	CALL	—
35-135/3.5-4.5 (62ø)	529.95	—
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	IMP.	USA
DA-2 Action Finder (F3)	419.95	479.95
DW-3 Waist Level (F3)	99.95	119.95
DW-4 High Mag. Finder 6x (F3)	209.95	304.95
DE-3 High eyepoint (F3)	219.95	299.95
DR-3 Right angle	109.95	145.95
DG-2 2x magnifier	49.95	59.00
DW-20 Waist level (F4)	199.95	226.95
DW-30 Waist level (F5)	229.95	239.95
DA-20 Action finder (F4)	649.95	799.95
DA-30 Action finder (F5)	889.95	999.95
DP-20 Multi-meter (F4)	479.95	499.95
DP-30 Multi-meter (F5)	379.95	419.95
DW-21 High Mag. 6x (F4)	359.95	399.95
DW-31 High Mag. 6x (F5)	349.95	399.95

FINDER ACCESSORIES

Focusing Screens for 8008s, N90s, F3..........28.95
f/FM-2, FE-2, FA..........23.50
"B" Screen f/2020..**19.95** "K" Screen (F2) **24.95**
Focusing Screens f/F4..**39.95** Diopters..**16.95**

BEATTIE SCREENS

8008, 8008s, N90, N90s..........69.95
F2..........**87.95** F3..........**84.95**
F4, F4s..........**92.95** FE2, FM2..........**64.95**

NIKON FILTERS

	39mm	52mm	62mm	72mm	77mm
L37C	22.95	23.95	33.95	54.95	64.95
L1BC	24.95	25.95	38.95	57.95	–
Color	24.95	23.95	34.95	44.95	59.95
ND	32.95	24.95	–	—	–
Soft Focus	–	56.95	79.95	99.95	–
Circ. Pola	–	64.95	94.95	124.95	144.95
		82mm	95mm		122mm
L37C		84.95	114.95		149.95
Color Y-48, O-56, R-60		95 or 122mm			99.95

Gel Holder AF-1 52ø.....**37.95** AF-2 72ø...**59.95**
CA-1 52mm Filter Pouch..........**19.95**

DATA BACKS

	IMP.	USA
MF-14 (F3)	199.95	214.95
MF-16 (FM2)	179.95	234.95
MF-18 (F3)	CALL	CALL
MF-19 (2020)	219.95	249.95
MF-22 (F4)	109.95	129.95
MF-23 (F4)	329.95	349.95
MF-25 (N90s)	CALL	CALL
MF-26 (N90s)	159.95	234.95
MF-27, MF-28 (F-5)	CALL	CALL
MF-4 250 Exp. Back (F3)	999.95	1139.95
250 Exposure Cassette	54.95	
Bulk Film Loader	249.95	

NPC POLAROID BACKS

FE2, FM2	749.95
F3 w/MD-4	729.95
8008, 8008s	759.95
F-100	749.00
F3	644.95
F4s	729.95
N90s	779.95

NIKON FLASH SYSTEM

	IMP.	USA
SB-14	CALL	CALL
SB-16A	299.95	CALL
SB-16B	284.95	CALL
SB-21A	CALL	439.95
SB-22S	119.95	144.95
SB-23	104.95	121.95
SB-27	194.95	254.95
SB-28	CALL	CALL
NEW! SB-28DX	CALL	CALL
NEW! SB-29	419.95	CALL
Ikelite Lite-Link Slave Sensor #4099.2		99.95

NIKON FLASH ACCESSORIES

AS-1,3	27.95
AS-5	29.95
AS-7	74.95
AS-9	109.95
AS-12,14	249.95
SC-12	139.95
SC-14	56.95
SC-17	54.95
SC-19	39.95
SC-24	59.95
SD-8A	119.95
SK-6 USA	264.95
SU-4	74.95
AS-4	29.95
AS-6	44.95
AS-8	159.95
AS-10,11	39.95
AS-15	18.95
SC-13	56.95
SC-15	19.95
SC-18	29.95
SC-23	119.95
SD-7	129.95
SK-6 IMP	239.95
SK-7	19.95
UR-3	24.95

NIKON SCHOOL VIDEO TAPES

- N50 • N70 • N6006 • N90/N90s • N8008s
- PRONEA 6I • F4 • F5 • SB-25/26
- The Essence of Light..........Ea. **24.95**

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CL-13 A	16.95
CL-32, 33	32.95
CL-17, 36	46.95
CL-30, 31, 34	26.95
CL-15, 35, 38, 41	34.95
NS-1, NS-8	12.95
AN-1, AN-4B, AN-4Y, NS-5	14.95
AN-6 Y or AN-6 W	23.95
AH-4 SLR Leather Handgrip	46.95
CF-34 Camera/Lens Utility Case	89.95
CF-39L f/8008	34.95
CF-40 f/8008	34.95
CF-50	39.95
CS-15 Leather Soft Case F-3	54.95
CS-19	79.95

NIKON HOODS

HR-1,2	12.95
HB-1,3,4,5,6	16.95
HN-1, 2, 3, 9	14.95
HN-12, HK-2, 11, HS-12	24.95
HN-22, 23, 24	21.95
HS-7,9,10,11,14	23.95
HK-14, 15, 16	31.95
HB-7, 8, HN-13, HN-28	29.95
HN-26	32.95

ACCESSORIES

	IMP.	USA
AC-2E Data Link System f/N90s		64.95
Photo Secretary N-90		179.95
Photo Secretary F-5		244.95
Vestrap M/L/X-L Tan or Green		94.95
MB-10 Vertical Grip f/N90	134.95	144.95
NB-100 Nicad Batt. f/MB-10	54.95	
NB-100 Nicad Batt. w/NC-100 Charger f/MB-10	**99.95**	
NC-100 Charger f/Nicad NB-100	79.95	

MOTOR DRIVE SYSTEM

SUPER SPECIAL!
- 1 MB-23 Battery Pack for F4s
- 2 MN-20 Nicad Packs for MB-23
- 1 MH-20 Nicad Charger f/MN-20

All For Only $199.95 (Over $350 Value)

	IMP.	USA
MD-4 f/F-3	329.95	479.95
MD-12 f/FM, FM-2, FE, FE-2, FA	299.95	394.95
MH-2 Charger f/MN-2	129.95	169.95
ML-2 Modulite Remote Control Set	329.95	344.95
ML-3 Mod. Cont. Set f/N90s	144.95	164.95
MW-2 Wireless Remote Control Set	1549.95	1649.95
MC-20 Remote Cord w/Timer	94.95	104.95
MB-23 6-AA Batt. Pack f/F-4s	119.95	139.95
MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	79.95	99.95
DB-6 External Battery Pack	189.95	229.95
DB-2	59.95	
MB-21 Std. Batt. Pack f/F-4s	149.95	

MB-22 Ext. Power Regulator f/F-4s	79.95
MN-2 NiCad battery f/MD-4	109.95
MC-10 10' remote release	39.95
MC-11 10' remote release	39.95
MC-4A Remote cord with plugs	34.95
MC-22 Remote cord with plugs	49.95
MC-25 Adapter Cord	59.95
MC-26 Adapter Cord	49.95
MC-27 Adapter Cord	44.95
MC-30 Remote Cord	54.95
MC-12B remote release	49.95
MR-3 MD-4 release adapter	34.95
AH-3 Tripod mount adapter	29.95
MB-20 4-AA pack f/F-4s	49.95
MN-20 NiCad pack f/MB-23	79.95
Winder f/FE-2, FM-2, FA	59.95

MACRO SYSTEM

PN-11 Extension ring	96.95
PK-11A 8mm extension tube	59.95
PK-12 14mm extension tube	59.95
PK-13 27.5mm extension tube	62.95
PB-6 Bellows	234.95
PS-6 MTD slide adapter	129.95
PB-6D Bellows spacer	53.95
PB-6E Extension bellows	159.95
PB-6M Macro copy stand	44.95
AR-4, AR-7 Double cable release	42.95
AR-10 Double cable release	67.95
PG-2 Focusing stage	169.95
BR-2/2A Lens reversing ring 52	21.95
BR-3 Filter adapter ring	21.95
BR-5 62/52 adapter ring	21.95
BR-6 Auto diaphragm ring	54.95
52mm Close-up Lens #0, 1, 2, 3T, 4T, ea	29.95
52mm Close-up Kit #0, 1, 2,	59.95
62mm Close-up Lens #5T, 6T, ea	44.95

NEW! REBATES

Canon

QUICK DIAL 633

EOS-1N

- 5-point autofocus with choice of automatic or real-time focusing point selection
- Choice of 5 metering patterns from 16-zone evaluative to 2.3% fine spot metering
- 3 fps advance, 6 fps with power drive booster • 1/250 sec. flash sync
- 1/8000 sec. shutter speed
- Enhanced triple-zone TTL flash sensor plus built-in flash exposure compensation control
- 14 custom functions including mirror lock
- Silent rewind

CALL

EOS 1N-RS ....CALL

NEW

EOS-1v

- Amazing continuous shooting that can capture 10 images in 1 second • 45 - Point area AF • AL servo AF at rate of 9fps delivers fastest predictive focusing in the world • Sophisticated auto exp. control • 30-1/8000 sec. shutter speed • Shutter tested to 150,000 cycles • 20 custom functions plus 30 additional personal functions

EOS-1v..........$1899.00
EOS-1v HS......$2199.00

EOS-3

- 45-point AF, 21-zone evaluative metering & eye controlled focus
- Ultra high speed predictive AF up to 7 fps with optional power drive booster PB-E2
- E-TTL flash exp. system with optional EX-series speedlites
- 18 custom functions including mirror lock and silent rewind
- Fully compatible with EF lenses and EOS speedlites

Body $1199.95

EOS A2/A2E

- 5-point autofocus
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- 5 fps motor drive with 3 shooting speeds, silent or high speed rewind
- Fast 1/8000 sec. shutter speed
- 11 exp. modes • Auto bracketing
- 3-metering patterns
- Auto zoom flash • 1/200 sync
- 16 custom function controls

EOS-A2................CALL
EOS-A2E..............CALL

$30 Rebate

EOS ELAN II/IIE

- Built-in retractable flash 3 point autofocus • 11 custom functions
- Eye controlled focus works in horizontal & vertical (IIE only)
- 2.5 fps whisper motor drive
- 10 exposure modes
- E TTI evaluating flash metering w/380EX flash

CALL

EOS-IX LITE

APS Body......259.95

EOS REBEL 2000

- Single shot AF, AI servo AF or manual focus
- 7-point AF auto or manual select
- 10 auto exposure modes plus manual
- 35 zone evaluative metering
- Auto pop-up flash
- Depth of field preview
- Fully compatible with EF lenses and EOS speedlites

Body $259.95

EOS OUTFITS

IX Lite

EOS-IX Lite with 22-55/4-5.6 2-Touch Zoom lens **$349.95**

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Rebel 2000 with 28-80mm f/3.5-5.6 lens, wide strap and Battery **CALL**

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$50 Rebate

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A-2

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A-2E

A-2E with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery **CALL**

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75-300/4.0-5.6 IS USM	499.95	Less $25 Rebate	Final Cost 474.95
300/4.0 L IS USM	1419.00	Less $75 Rebate	Final Cost 1344.00
17-35/2.8 L USM	1429.00	Less $100 Rebate	Final Cost 1329.00
28-70/2.8 L USM	1269.00	Less $100 Rebate	Final Cost 1169.00
70-200/2.8 L USM	1389.00	Less $100 Rebate	Final Cost 1289.00
70-200/4.0 L USM	899.00	Less $50 Rebate	Final Cost 849.00
100-400/4.5-5.6 L IS USM	1699.00	Less $50 Rebate	Final Cost 1649.00
550 EX Speedlite	CALL	Less $25 Rebate	Final Cost CALL

EOS EF LENSES

*After Rebate	IMP.	USA
15/2.8	624.95	719.95
20/2.8 USM (72ø)	429.95	499.95
24/2.8 (58ø)	329.95	369.95
28/2.8 (52ø)	184.95	219.95
28/1.8 USM (58ø)	424.95	459.95
35/2 (52ø)	249.95	299.95
50/1.8 (52ø)	79.95	84.95
50/1.4 USM (58ø)	329.95	379.95
85/1.8 USM (58ø)	344.95	384.95
50/2.5 Macro (52ø)	284.95	344.95
1:1 Life Size Converter /50 2.5	199.95	229.95
100/2.8 Macro (1:1) (52ø)	499.95	579.95
NEW! 100/2.8 USM Macro	CALL	730.00
100/2 USM (58ø)	419.95	484.95
135/2.8 Soft Focus (52ø)	339.95	369.95
20-35/3.5-4.5 USM (77ø)	394.95	409.95
22-55/4.0-5.6 USM (58ø)	129.95	CALL
24-85/3.5-4.5 USM (67ø)	309.95	379.95
28-80/3.5-5.6 (58ø)	—	109.95
28-80/3.5-5.6 V USM (58ø)	109.95	*109.95
28-105/3.5-4.5 USM (58ø)	239.95	269.95
28-135/3.5-5.6 "IS" USM (72ø)	459.95	*459.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	74.95	84.95
55-200/4.5-5.6 USM (52ø)	—	189.95
75-300/4.0-5.6 III (58ø)	159.95	184.95
75-300/4.0-5.6 III USM (58ø)	189.95	209.95
75-300/4.0-5.6 USM "IS" (58ø)	469.95	*474.95
80-200/4.5-5.6 II (52ø)	—	139.95
80-200/4.5-5.6 USM (52ø)	—	CALL
100-300 4.5-5.6 USM (58ø)	274.95	309.95
NEW! MP-E 65/2.8 1x-5x Macrophoto	—	1049.00

EF "L" LENSES w/Case & Hood

*After Rebate	IMP.	USA
14/2.8 USM	1999.95	2279.00
24/1.4 (77ø)	1249.95	1409.00
35/1.4 USM (72ø)	1259.95	1479.00
50/1.0 USM (72ø)	2249.95	2529.00
85/1.2 USM (72ø)	1529.95	1799.95
135/2.0 USM (52ø)	869.95	1019.00
180/3.5 Macro USM (72ø)	1289.95	1399.95
200/1.8 USM (48ø)	3699.95	4159.00
200/2.8 USM (72ø)	689.95	719.95
NEW! 300/2.8 IS USM	CALL	5399.00
300/4 USM (77ø)	799.95	979.95
300/4.0 IS USM (77ø)	1249.95	*1344.00
400/2.8 USM (48ø)	6799.00	6999.00
NEW! 400/2.8 IS	CALL	8699.95
400/5.6 USM (77ø)	1074.95	1369.00
500/4.5 USM (48ø)	4899.95	5399.95
NEW! 500/4 IS USM (48ø)	CALL	7599.00
600/4 USM (48ø)	CALL	CALL
NEW! 600/4.0 IS	CALL	9899.95
17-35/2.8 USM (77ø)	1129.95	*1329.00
28-70/2.8 USM (77ø)	1049.95	*1169.00
35-350/3.5-5.6 USM (72ø)	1549.95	1869.00
70-200/2.8 USM (77ø)	1199.95	*1289.00
NEW! 70-200/4.0 USM (67ø)	769.95	*849.00
100-300/5.6 (58ø)	579.95	619.95
100-400/4.5-5.6 "IS" USM (77ø)	1569.00	*1649.00
Extender 1.4X APO	339.95	389.00
Extender 2X APO	274.95	309.95

MANUAL FOCUS

	IMP.	USA
24/3.5L Tilt-Shift (72ø)	1124.95	1309.00
45/2.8 Tilt-Shift (72ø)	1159.95	1309.00
90/2.8 Tilt-Shift (58ø)	1119.95	1249.95

USA = Imported and warrantied by Canon USA
IMP. = Imported & warrantied by B&H
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EOS FLASH SYSTEM

	IMP.	USA
200E	—	54.95
220EX	119.95	129.95
380EX	149.95	174.95
540 EZ	259.95	309.00
550 EX	—	REBATE
480EG Grip Style Flash	489.95	519.95
Ikelite Lite-Link Slave Sensor #4098.2		99.95
Compact Battery Pack E-2		119.95
Transis Pack E		124.95
Transistor Pack w/Nicad Pack E		229.95
ST-E2 Transmitter		199.95
ML-3 Macro Ring light		269.95
TTL Hot Shoe adapter #3		59.95
TTL Distributor		44.95
Off Camera Shoe Adapter OA-2		27.95
Off Camera Shoe Cord 2		47.95
Connecting Cord 60		36.95
Connecting Cord 300		41.95

CASES

LH B24, C24	22.95
Canon Case f/EOS-1n	74.95
Canon EOS Case f/630-RT	39.95
Canon Case f/Elan II	49.95
Canon Case f/A-2, A-2E	49.95

FILTERS

	52mm	58mm	72mm	77mm
UV-Sky	10.95	11.95	27.95	34.95
ND Color	12.95	14.95	29.95	—
Cir. Pol.	59.95	69.95	84.95	99.95
Softmat	34.95	36.95	—	—
250D	69.00	82.95	—	—
450	49.95	—	—	—
500	34.95	39.95	59.95	69.95
500D	69.00	82.95	115.00	134.95

EOS ACCESSORIES

NPC Polaroid Back for 620/630	714.95
NPC Polaroid Back for RT	714.95
Extension Tube EF-12	69.95
Extension Tube EF-25	114.95
Close Up & Macro Photography (Book)	17.95
Macro Lens Mount FD to EOS	69.95
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GR-20 Grip w/Remote Socket	29.95
GR-80 TP Grip	32.95
BP-5 Battery Pack F/A2-A2E	54.95
BP-8 Battery Pack F/Rebel G	29.95
BP-200 f/Rebel 2000	34.95
Diopters E	11.95
Diopters for Elan II	26.95
Diopters A2	26.95
Anti Fog Eyepiece	39.95
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Screens for A2/A2E	26.95
Beattie Screens for A2/A2E	74.95
Beattie Screens for 620/630/RT	64.95

EOS-1 & EOS-3 ACCESSORIES

NPC Polaroid Back f/EOS-1	719.95
NPC Polaroid Back f/EOS-1 w/Booster	769.95
NPC Polaroid Back f/EOS-3 w/Booster	764.95
Focusing Screen	29.95
Command Back E1	184.95
Battery Pack BP-E1	124.95
Power Drive Booster E1	284.95
Power Drive Booster BP-E2 f/EOS-3	399.95
Nicad Pack E-1 f/Booster	79.95
Nicad Pack NP-E2 f/BP-E2	134.95
Charger f/Nicad Pack E-1	254.95
Charger NC-E2 f/BP-E2	329.95
Strap For Booster or VG-10 Grip	21.95
EC-R Laser-Matte Screen	54.95

LENS HOODS

ES-62, ES-71-II, EW-60B, EW-60C	20.95
ET-60, ET-62-II, EW-65-II, ET-65-III	19.95
EW-54-II, EW-60-II, EW-62, EW-63-II	20.95
EW-68A,B, EW83-II	27.95
EW-75-II	38.95

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Auto Bellows w/Cable Release	CALL
Duplicator 35-52 R Kit	99.95
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Angle Finder Adapter f/A2	17.95
Angle Finder Adapter f/A2E	17.95
Magnifier R or S	36.95
LC-4 Set	384.95
Winder for "A" Series	49.95
Remote Switch 60T3	34.95
Synchro Cord A	9.95

LENS HOODS

BT-52B	19.95
BW-58C	19.95

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*w/Lens Hood

7.5/5.6 Fisheye	1099.95
15/2.8	849.95
17/4 (72ø)	429.95
24/2.0	569.95
35/2.0 (52ø)	429.95
35/2.8	119.95
35/2.8 Tilt Shift (58ø)	1199.95
50/3.5 Macro	399.95
135/2.8 (52ø)	119.95
*500/8.0 w/case & Filter (34ø)	299.95
50-135/3.5 (58ø)	199.95

"L" LENSES

300/4.0 L w/Filter (34ø)	1299.95
500/4.5 L (48ø)	4899.00
20-35/3.5 L w/BW-72 Hood (72ø)	1099.95

F1-N SYSTEM

NPC Polaroid Back	724.95
FN Focusing Screens AE	94.95
FN Focusing Screens AM, PM	ea. 94.95
Diopters "R" +3, -3, -4	10.95

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PENTAX

QUICK DIAL 633

PZ-1P

- Predictive AF
- 8 metering zones
- 6 exposure modes
- Power zoom lens control
- Built-in variable output TTL flash with 4 flash modes
- 1/8000 top shutter speed
- Up to 1/250 sec. flash sync
- All mode spot meter
- Panorama image mode
- 8 drive modes including exposure bracketing
- 4 fps film advance

Body Only **$499⁹⁵**

NEW

ZX-30

- Lightweight and Ultra Compact Design
- Pinpoint Autofocus with focus prediction
- 6 Segment Multi Pattern TTL Metering
- Picture(Program), Aperture, Shutter, Manual and Bulb Modes • 6 Program(Picture) Modes
- Exposure Compensation
- 1/2000 to 30 Sec Shutter Speeds, 1/100 max Sync Speed • TTL Auto Pop Up Flash
- Built In Diopter • Multiple Exposure

Body Only **$199⁹⁵**

ZX-5N

- 3-point AF system w/predictive AF
- 6 segment, center or spot metering
- 5 exposure modes
- 1/2000 sec. shutter speed
- 3-speed power zoom lens control
- 1.8 fps advance • Panorama mode
- Electronic preview • Auto bracketing (up to +/- 1EV) • Exposure memory lock
- Built-in flash w/TTL, manual & program modes **CALL**

ZX-7

• Autofocus, or Manual Focus • Smart Mode, Apeture-Priority AE, Metered Manual and Bulb Modes • 6-segment multi-pattern metering • Pop-Up Flash (covers 28mm lens) • Built In Wireless Remote Controll • Exposure Comp. • Exposure Memory Lock • Panorama Mode • Lighted LCD Panel

Body Only **CALL**

ZX-M

- Super compact manual focus SLR
- Manual or auto film speed setting
- Choice of metered manual, program, aperture priority or shutter priority exposure modes
- Multi-pattern metering
- Easy film loading • 2 fps film advance
- Electronic depth of field preview
- Exposure compensation, memory lock
- Electronic self timer

Body Only **$154⁹⁵**

ZX-M with 50/2.0 **$199⁹⁵**
ZX-M with 35-80A **$244⁹⁵**

PENTAX "FA" AUTO FOCUS LENSES

***With Hood** ◆ **With case**

Lens	Price
20/2.8 (67ø)	**539.95**
24/2 AL (67ø)	**399.95**
28/2.8 (49ø)	**239.95**
43/1.9 FA (49ø)	**449.95**
50/1.7 (49ø)	**139.95**
50/1.4 (49ø)	**189.95**
◆50/2.8 Macro (52ø)	**354.95**
NEW! 77/2.8	**699.95**
85/2.8 Soft Focus (52ø)	**399.95**
*◆85/1.4 (67ø)	**779.95**
◆100/2.8 M (58ø)	**559.95**
100/3.5 Macro (49ø)	**199.95**
*◆200/2.8 ED (77ø)	**1069.95**
*135/2.8 IF (52ø)	**349.95**
*◆300/4.5 ED (67ø)	**779.95**
400/5.6 EDIF FA (77ø)	**1449.95**
20-35/4.0 AL (58ø)	**474.95**
28-70/4.0 AL (52ø)	**149.95**
*28-70/2.8 FA (67ø)	**1079.95**
NEW! 28-80/3.5-5.6 (58ø)	**129.95**
NEW! 28-105/4-5.6 (58ø)	**259.95**
NEW! 35-80/4.0-5.6 (49ø)	**89.95**
70-200/4-5.6 (49ø)	**249.95**
NEW! 80-200/4.7-5.6 (49ø)	**129.95**
*◆80-200/2.8 FA (77ø)	**1674.95**
80-320/4.5-5.6 FA (58ø)	**249.95**
NEW! 100-300/4.7-5.8 (58ø)	**214.95**
100-300/4.5-5.6 (58ø)	**249.95**

"F" AUTO FOCUS LENSES

Lens	Price
Pentax 17-28/3.5-4.5 Fisheye Zoom	**409.95**
Pentax 35-80/4.0-5.6 F (49ø)	**89.95**
100-300/4.5-5.6 F (58ø)	**184.95**

"A" LENSES

Lens	Price
50/2	**49.95**
Pentax 35-80 A 4.0-5.6 (49ø)	**89.95**
Pentax 80-200 A 4.7-5.6 (49ø)	**114.95**

FLASHES

Item	Price
AF-220T	**49.95**
AF-201SA	**39.95**
AF-200SA	**79.95**
AF-280T	**154.95**
AF-400T Kit	**399.95**
AF-330 FTZ	**159.95**
AF-500-FTZ	**284.95**
AF-140C Macro	**379.95**
TR-Power Pack II	**119.95**

GENERAL ACCESSORIES

Item	Price
Winder for "M" Series Super Program	**49.95**
Auto Bellows A	**324.95**
Slide Copier A	**119.95**
Macro Focus Rail III	**154.95**
Auto Ext. Tube Set B	**179.95**
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Beattie Screens f/PZ-1	**69.95**
Magnifier F, FB	**49.95**
Cable Switch F	**29.95**
AA Battery Pack f/ZX-5, ZX-10, ZX-M	**19.95**
5P Sync Cord	**24.95**
F5PL Sync Cord	**54.95**
Hotshoe Adapter F	**24.95**
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- 3-point crosscut autofocusing
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★ **With Hood** ◆ **With case**

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20/2.8 (72ø)	**549.95**
24/2.8 (55ø)	**359.95**
28/2.0 (55ø)	**549.95**
28/2.8 (49ø)	**204.95**
*35/2.0 (55ø)	**299.95**
NEW! 35/1.4G	**CALL**
50/1.7 (49ø)	**79.95**
50/1.4 (49ø)	**239.95**
*85/1.4 (72ø)	**669.95**
*100/2.8 Soft Focus (55ø)	**619.95**
*500/8 Reflex	**549.95**
17-35/3.5 (77ø)	**1549.95**
20-35/3.5 (72ø)	**479.95**
*◆28-70/2.8 "i" (72ø)	**1049.95**
*24-85/3.5-4.5 "i" (62ø)	**419.95**
28-80/3.5-5.6 (62ø)	**109.95**
*28-105/3.5 4.5 (62ø)	**319.95**
35-70/3.5-4.5 (49ø)	**69.95**
*70-210/4.5-5.6 II (49ø)	**129.95**
*75-300/4.5 5.6 II (55ø)	**169.95**

APO LENSES

Lens	Price
*200/2.8 APO w/Filter (72ø-CW)	**899.95**
*◆300/2.8 APO w/Filter	**3999.00**
*◆300/4.0 APO w/Filter	**999.00**
400/4.5 APO (42ø)	**1899.95**
*◆600/4 APO w/Filter	**CALL**
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*100-300/4.5-5.6 APO (55ø)	**449.95**
NEW! 100-400/4.5-6.7 APO (72ø)	**699.95**
◆1.4X APO	**374.95**
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Lens	Price
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50/2.8 (55ø)	**374.95**
100/2.8 (55ø)	**599.95**
AF 3X-1X Macro Zoom (GB 46ø)	**1769.95**

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Item	Price
MD-1	**299.95**
Auto Winder G	**169.95**

APS

Item	Price
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S1 Body with 28-56 Kit	**259.95**
50-3.5 Macro (same as 35mm 62.5) (46ø)	**249.95**
22-80/4-5.6 (same as 35mm 28-100) (49ø)	**259.95**
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Lens	Price
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28/2.8 (49ø)	**154.95**
50/1.7 (49ø)	**72.95**
*135/2.8 (55ø)	**154.95**
28-70/3.5 (55ø)	**119.95**
35-70/3.5-4.8 (55ø)	**104.95**
70-210/4.5 (49ø)	**171.95**
100-300/5.6-6.7 (55ø)	**229.95**
◆50 3.5 Macro w/tube & case (55ø)	**329.95**
◆100 4.0 Macro w/tube & case (55ø)	**569.95**

FLASH SYSTEM

Item	Price
280 PX	**124.95**
Power Grip II Set (280/360 PX)	**219.95**

MAXXUM FLASH SYSTEM

Item	Price
2000 xi	**69.95**
5400 H.S.	**279.95**
3500 xi	**149.95**
SF-1 Flash	**109.95**
1200AF-N Macro Flash w/case	**269.95**

ACCESSORIES

Item	Price
Bounce Reflector (280 PX, 4000 AF)	**29.95**
Bounce Reflector 3, 4 (5200)	**34.95**
TC-1000 Triple Connector	**46.95**
Off-Camera Shoe	**36.95**
EX Cable	**37.95**
OC Cable	**29.95**
OS-1100	**36.95**
OC-1100	**33.95**
AW-90 Winder f/9000	**99.95**
Program Back 90 f/9000	**79.95**

GENERAL ACCESSORIES

Item	Price
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RC1000S	**36.95**
RC-1000L	**39.95**
Diopters (AF) ea.	**12.95**
Diopters (MD) ea.	**12.95**
Panorama Head II	**99.95**
Expansion Cards (specify)	**24.95**
Focusing Screens (specify)	ea. **21.95**
NPC Polaroid Back f/7xi, 9xi	**869.95**
NPC Polaroid Back f/Maxxum 9	**924.95**
Winder for "X" Series	**49.95**

FILTERS	49	55	62	72	77
Sky*/UV	**19.95***	**22.95**	**39.95**	**44.95**	**54.95**
Circ. Pol.	**44.95**	**49.95**	**74.95**	**99.00**	**119.95**

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Item	Price
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LH-1011, LH-1031, LH-1032	**14.95**
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Item	Price
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OM-2000

- OM-2000 body

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- OM-2000 body
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Winder f/OM1	**46.95**		
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Databack 4	**184.95**		
NPC Pol. Back	**934.95**		

FILTERS

49mm UV, Sky	**19.95**	55mm	**25.95**
49mm Circular Polarizer	**64.95**	55mm	**74.95**

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★ With Hood ◆ With case

*◆16/3.5	**1159.95**	*◆100/2.8 (49ø)	**319.95**
◆18/3.5 (72ø)	**1059.95**	*◆180/2.8 (72ø)	**1069.95**
◆21/2.0 (55ø)	**949.95**	*◆200/4 (55ø)	**359.95**
◆21/3.5 (49ø)	**529.95**	*◆300/4.5 (72ø)	**729.95**
◆24/2.0 (55ø)	**719.95**	*◆500/8 (72ø)	**699.95**
*◆24/2.8 (49ø)	**379.95**	600/6.5 (100ø)	**2299.95**
*◆28/2.0 (49ø)	**719.95**	◆24/3.5 Shift	**1949.95**
*◆28/2.8 (49ø)	**239.95**	◆35/2.8 Shift	**899.95**
*◆35/2.0 (55ø)	**369.95**	35-70/3.5-4.8 (67ø)	**79.95**
◆35/2.8 (49ø)	**269.95**	◆35-80/2.8	**1199.95**
50/1.8 (49ø)	**119.95**	70-210/ 4.5-5.6 (58ø)	**124.95**
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◆85/2 (49ø)	**429.95**	2X-A	**369.95**
*◆100/2 (55ø)	**659.95**		

MACRO/COPY SYSTEMS

*w/case

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*50/2.0 (55ø)	**569.95**	*50/3.5 (49ø)	**489.95**
*80/4.0 (49ø)	**749.95**	*90/2.0 (55ø)	**939.95**
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Auto Bellows	**274.95**	Slide Copier	**129.95**
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0.6m "F" TTL cord	**37.95**		
0.1 m, 0.15m, 0.3m, 0.6m	**29.95**		
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T-28 Macro Single Flash 1	**109.95**		
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24/2.8 Aspherical (55ø)	**1995.00**	**2095.00**
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35/1.4 Aspherical (46ø)	**2595.00**	**2695.00**
35/1.4 Asph. Titanium (46ø)	**2795.00**	
35/2.0 Aspherical (39ø)	**1595.00**	**1695.00**
50/1.0 #11822	**2895.00**	—
50/1.4 (46ø)	**1895.00**	**1995.00**
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50/2.0 (39ø)	**995.00**	**1095.00**
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90/2.8 (46ø)	**1245.00**	**1345.00**
90/2.8 Titanium (46ø)	**1395.00**	
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28-35-50/4.0 Asph. (55ø)	**2495.00**	
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SF-20 Flash	**229.95**	

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w/"ROM" Contacts for R-8

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50/1.4 (55ø)	**2095.00**		
60/2.8m (55ø)	**1895.00**	80/1.4 (67ø)	**2995.00**
100/2.8 APO (60ø)	**2795.00**		
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28-70/3.4-4.5 (60ø)	**1195.00**		
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*50/1.4 (55ø)	**CALL**	*50/1.7 (55ø)	**CALL**
85/1.4 (67ø)	**CALL**	85/2.8 (55ø)	**CALL**
100/2 (67ø)	**CALL**	135/2.8 (55ø)	**CALL**
180/2.8 (72ø)	**CALL**	300/4 (82ø)	**CALL**
500/8 (82ø)	**CALL**		
28-70/3.5-4.5 (67ø)	**CALL**		
28-85/3.3-4 (82ø)	**CALL**	35-70/3.4 (67ø)	**CALL**
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28-80/3.9-4.9 MC (58ø)	**109.95**
75-200/4.5 Macro MC (55ø)	**104.95**

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ASPHERICAL
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- Ultra quiet hyper sonic motor
- F-stop range: 2.8-22
- Minimum focus: 7.1"
- Magnification: 1: 5.2
- Angle of view: 114.2
- 12G, 14E
- Gelatin filter holder slot
- 3.3 x 3.2". 23.1 oz.

MACRO
50mm f/2.8 Ex Macro
105mm f/2.8 Ex Macro

- 1:1 macro without accessories
- Minimum aperture f/45 for Nikon, Pentax
- Focus limiter f/faster AF
- Outstanding optical performance
- Fully "D" function for Nikon AF
- Non-rotating front barrel

ASPHERICAL

ASPHERICAL
28-105mm
f/2.8 ~ 4 ASP

- Fast max aperture
- Internal focusing
- Non-rotating front barrel
- Close focusing at all zoom settings
- Aspherical elements

ASPHERICAL

ASPHERICAL
28-300mm
f/3.5-6.3 DL
IF Hyperzoom

- Its exclusive multiplex internal-focus and quartet cam zoom system enables magnification up to an ultra-high 10.7x with SLD (Special low dispersion) glass for superb optical performance.

ASPHERICAL

ASPHERICAL
28-200mm
f/3.5-5.6 DL
Hyperzoom Macro

- Incorporates 1 aspherical lens in the rear group and 1 special low dispersion glass element in the front lens group
- Focus as close as 19.7 inches (50cm) from film plane to subject, at all focal lengths

BUYING CAMERAS
BEST BUY
TELE ZOOM

70-300mm
f/4-5.6 DL
Macro Super

- Telemacro zoom lens capable of focusing down to 1:2 reproduction ratio at 300mm focal length with superb optical quality
- 1-SLD glass element
- Lead and arsenic free ecological glass

EF-430 Super Flash

- Available In AF Nikon, Canon, Minolta, and Sigma
- Shoe Mount
- T.T.L. Dedication
- G.N.(I.S.O. 100)= 118' in 50mm position
- Angle of Coverage: 28mm Lens
- Vari-Power:1/2, 1/4, 1/8, 1/16
- Auto Power Zoom Head 28-80
- Multi Flash • Rear curtain sync
- 2 Ch. slave • Recycle Time: 6 Sec.
- 4.6 x 3 x 4.2" • 9.9 oz.

NEW HOT ITEMS!

50-500mm f/4-6.3
APO EX RF HSM

Using a multiple structure inner focus zoom system, this high magnification lens offers a 10x zoom ratio, handling everything from standard imaging to super telephoto shots. Its SLD glass offers impressive optical performance, minimizing chromatic aberration, while the 7-group zoom system provides superb crispness and clarity at 500mm super telephoto range.

180mm f/3.5
APO Macro EX IF HSM

This Telephoto macro lens uses SLD glass in the front lens group and offers the ability to focus down to a 1:1 ratio with superb image quality. The floating inner focus system provides a superior handling stability while minimizing spherical and astigmatic aberration.

"ALL IN ONE" PRO LENSES

SPECIALTY PRO LENSES

MACRO
50mm f/2.8
Ex Macro
105mm
f/2.8
Ex Macro

HSM
300mm f/4
APO HSM
400mm f/5.6
APO HSM

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
8/4.0 Fisheye	739.00	739.00	739.00	739.00	739.00	739.00
14/2.8	—	879.00	879.00	879.00	879.00	879.00
15/2.8	—	479.00	479.00	479.00	479.00	479.00
24/2.8 (52ø)	189.00	189.00	189.00	189.00	189.00	189.00
28/1.8 Aspherical II (58ø)	189.00	189.00	189.00	189.00	*189.00	189.00
50/2.8 EX Macro 1:1 (55ø)	—	259.00	259.00	259.00	*259.00	259.00
105/2.8 EX Macro 1:1 (58ø)	—	389.00	389.00	389.00	*389.00	389.00
NEW! 180/3.5 EX APO IF Macro 1:1	—	—	—	799.95	799.95	—
300/2.8 EX APO**	—	2939.00	2939.00	2939.00	2939.00	2939.00
500/4.5 EX APO**	—	3619.00	3619.00	3619.00	3619.00	3619.00
600/8 Manual Included	379.00	419.00	419.00	419.00	419.00	419.00
NEW! 800/5.6 EX HSM	—	—	—	6269.00	6269.00	—

"ALL-IN-ONE" ZOOM LENSES

ASPHERICAL
28-105mm
f/2.8 ~ 4 ASP

SUPER TELE ZOOMS
135-400mm f/4.5 ~ 5.6 APO Aspherical
170-500mm f/5 ~ 6.3 APO Aspherical

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
17-35/2.8-4.0 Aspherical** (82ø)	—	529.00	529.00	529.00	*529.00	529.00
24-70/3.5-5.6 Aspherical (55ø)	159.00	159.00	159.00	159.00	*159.00	159.00
28-70/2.8 EX (77ø)	—	369.00	369.00	369.00	*369.00	369.00
28-70/2.8-4.0 (55ø)	129.00	139.00	139.00	139.00	*139.00	139.00
28-80/3.5-5.6 ASP-Macro (55ø)	—	89.00	89.00	89.00	*89.00	89.00
28-105/4.0-5.6 UC II (58ø)	—	139.00	139.00	139.00	*139.00	139.00
28-105/2.8-4.0 Aspherical (72ø)	—	219.00	219.00	219.00	*219.00	219.00
28-200/3.5-5.6 Asph. IF (72ø)	—	239.00	239.00	239.00	*239.00	239.00
NEW! 28-300/3.5-6.3 Asph. IF	—	399.00	399.00	399.00	*399.00	399.00
NEW! 50-500/4-6.3 APO EX RF-HSM	—	999.95	999.95	999.95	999.95	999.95
70-210/4.0-5.6 II (55ø)	129.00	129.00	129.00	129.00	*129.00	129.00
70-300/4.0-5.6 DL Macro Super (58ø)	—	199.00	199.00	199.00	*199.00	199.00
100-300/4.0-6.7 UC (55ø)	139.00	139.00	139.00	139.00	*139.00	139.00

"ALL-IN-ONE" APO/APO MACRO LENSES

APO ZOOM
70-300mm
f/4.0 ~ 5.6
APO Macro
***Best Choice**
*Buying Cameras Magazine

	MANUAL FOCUS	MAXXUM"I"	SIGMA-SA	EOS	NIKON AF	PENTAX AF
NEW! 180/3.5	—	799.00	799.00	799.00	*799.00	799.00
300/4.0 APO Macro (72ø)	—	689.00	689.00	689.00	*689.00	689.00
400/5.6 APO Macro (77ø)	—	719.00	—	—	*719.00	719.00
400/5.6 APO Macro "HSM" (77ø)	—	—	879.00	879.00	—	—
70-200/2.8 APO (77ø)	—	879.00	—	—	—	879.00
70-200/2.8 APO HSM (77ø)	—	—	879.00	879.00	*879.00	—
70-300/4.0-5.6 APO Macro Super (58ø)	—	319.00	319.00	319.00	*319.00	319.00
135-400/4.5-5.6 APO Aspherical (77ø)	—	549.00	549.00	549.00	*549.00	549.00
170-500/5.0-6.3 APO Aspherical (86Cø)	—	669.00	669.00	669.00	*669.00	669.00
1.4x APO	—	159.00	159.00	159.00	*159.00	159.00
2x APO	—	189.00	189.00	189.00	*189.00	189.00

***Sigma, EOS — HSM*

** D Type*

B&H LENS SPECIALS

QUICK DIAL 633

Sigma 14/3.5 CFD, MD, PK, SA	549.95
Sigma 90/2.8 CFD, Y/C	299.95
Sigma 400/5.6 APO NAI	399.95
Sigma 500/7.2 APO CFD	479.95
Sigma 18-35/3.5-4.5 PK, MAXX	379.95
Sigma 28-200/3.8-5.6 PEN AF, SA Maxx.	189.95
Tamron Close Up Lens f/28-200	19.95
Tokina Close-Up f/35-300	19.95
Vivitar 70-210/2.8-4 APO CFD, NAI	179.95

Vivitar

MANUAL FOCUS LENSES

19/3.8 (62ø)	109.95
24/2.8 (52ø)	79.95
28/2.8 (49ø)	59.95
500/8 Included	104.95
28-80/3.5-5.6 (58ø)	99.95
28-105/2.8-3.8 Series 1 (72ø)	179.95
Macro Focus 2x Conv. w/case	119.95
19-35/3.5-4.5 (77ø)	147.95
28-105/3.5-4.5 Macro (72ø)	149.95
2x Converter w/case	49.95
Auto Ext. Tube Set w/case	94.95

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF
100/3.5 Macro (49ø)	114.95	119.95	119.95	119.95
28-210/3.5-5.6 (72ø)	149.95	—	—	—
100-300/5.6-6.7 (55ø)	109.95	114.95	114.95	114.95
SERIES 1 AF LENSES				
19-35/3.5-4.5 Ultra Wide Focus (77ø)	—	139.95	149.95	139.95
28-210/4.2-6.5 Zoom (67ø)	—	179.95	179.95	179.95
28-300/4.0-6.3 Macro Zoom (77ø)	—	189.95	199.95	189.95
70-300/4.5-5.6	—	139.95	139.95	139.95
100-400/4.5-6.7 (67ø)	—	204.95	204.95	204.95

TAMRON REBATES

	Reg.	Rebate	Final Cost		Reg.	Rebate	Final Cost
14/2.8 AF	1099.00	$100	999.00	28-200/3.8-5.6 "Super"	299.00	$50	249.00
90/2.8 Macro	449.00	$50	399.00	28-300/3.5-6.3	499.00	$50	449.00
300/2.8 LD	—	$100	—	70-210/2.8 LD	929.00	$50	879.00
20-40/2.7-3.5	689.00	$100	589.00	70-300/4.0-5.6 LD	229.00	$30	199.00
28-80/3.5-5.6	114.00	$20	94.00	80-210/4.5-5.6	124.00	$20	104.00
28-105/4.0-5.6	164.00	$20	144.00	100-300/5.0-6.3	174.00	$20	15400
28-105/2.8	829.00	$100	729.00	200-400/5.6	559.00	$100	459.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
14/2.8 AF	—	**999.00	**999.00	**999.00	**999.00
17/3.5 (82ø)	399.00	—	—	—	—
24/2.5 (55ø)	269.00	—	—	—	—
90/2.8 Macro (55ø)	449.00	**399.00	**399.00	**399.00*	**399.00
300/2.8 LD	2368.00	**2618.00	**2896.00	**2618.00	—
500/8 (82ø-CW)	399.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**589.00	**589.00	**589.00*	—
24-70/3.3-5.6 (62ø)	—	189.00	189.00	189.00	—
28-70/3.5-4.5 (52ø)	169.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**94.00	**94.00	**94.00*	**94.00
28-105/4.0-5.6 IF (62ø)	—	**144.00	**144.00	**144.00*	**144.00
28-105/2.8 (82ø)	869.00	**729.00	** 729.00	** 729.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	299.00	**249.00	**249.00	**249.00*	**249.00
28-300/3.5-6.3 (72ø)	—	**449.00	**449.00	**449.00*	**449.00
60-300/3.8-5.4 Macro w/Hd (62ø)	379.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	173.00	—	—	—	—
70-210/3.5 Macro (62ø)	374.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**879.00	**879.00	**879.00*	—
70-300/4.0-5.6 LD (58ø)	—	**199.00	**199.00	**199.00*	**199.00
80-210/4.5-5.6 (52ø)	—	**104.00	**104.00	**104.00*	—
100-300/5.0-6.3 (55ø)	—	**154.00	**154.00	**154.00*	**154.00
200-400/5.6 AF (77ø)	—	**459.00	**459.00	**459.00*	—
2x Flat-Field Converter	169.00	141.00	141.00	141.00*	141.00
NEW! SP 2X AF Pro Converter	—	195.00	195.00	195.00*	195.00
1.4x Converter SP	—	118.00	118.00	118.00*	118.00
NEW! SP 1.4 AF Pro Converter	—	173.00	173.00	173.00*	173.00
Adaptall Mounts (Ex. Leica R)	34.95	—	—	—	—
Adaptall Mount Leica R-4	59.95	—	—	—	—

*** Price reflects after Rebate*

** D Type*

NEW Tokina REBATES

	Reg.	Rebate	Final Cost		Reg.	Rebate	Final Cost
17/3.5 Pro ATX	449.00	$30	419.00	80-200/2.8 Pro ATX	819.00	$60	759.00
20-35/2.8 Pro ATX	749.00	$60	689.00	80-400/4.5-5.6 ATX	589.00	$50	539.00
28-70/2.6-2.8 Pro II	469.00	$40	429.00				

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
17/3.5 (67ø)	229.95	—	—	—	—
17/3.5 "Pro" ATX (77ø)	—	**419.00	**419.00	**419.00	—
28/2.8 (49ø)	84.95	—	—	—	—
100/2.8 ATX Macro (55ø)	—	379.00	379.00	379.00	—
300/2.8 "Pro" ATX	—	2299.00	2299.00	2299.00	—
400/5.6 ATX-APO (72ø)	—	399.95	399.95	—	—
NEW! 19-35/3.5-4.5 (77ø)	—	229.95	229.95	229.95	—
20-35/3.5-4.5 II (77ø)	—	259.95	259.95	259.95	259.95
20-35/2.8 ATX Pro Asph. (77ø)	—	**689.00	**689.00	**689.00*	**689.00
28-70/3.5-4.5 SZX Macro (52ø)	124.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	**429.00	**429.00	**429.00*	**429.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
NEW! 28-105/3.5-4.5 (62ø)	—	159.95	159.95	159.95	159.95
28-200/3.5-5.3 SZX Macro (72ø)	199.95	—	—	—	—
28-210/3.5-5.6 (72ø)	—	134.95	134.95	134.95	—
28-300/4.0-6.3 (77ø)	—	219.95	219.95	—	—
35-300/4.5-6.7 (72ø)	—	229.95	229.95	229.95*	229.95
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	**759.00	**759.00	**759.00	**759.00
80-400/4.5-5.6 ATX (72ø)	—	**539.00	**539.00	**539.00	**539.00
100-300/5.6-6.7 (55ø)	—	129.95	129.95	129.95	—
100-300/4 ATX APO II (77ø)	—	849.00	849.00	849.00	—
100-400/4.5-6.7 (67ø)	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO (95ø)	1049.95	—	—	—	—
2x 7 Element Converter	89.95	119.00	119.95	119.95	119.95

*** Price reflects after Rebate*

** D Type*

EQUIPMENT CASES AND CAMERA BAGS

QUICK DIAL 633

zing DESIGNS

For cameras with the following lenses

	Standard	Large
35mm w/o Harness	**29.95**	**29.95**
35mm w/Harness	**29.95**	**29.95**
Universal SLR	**29.95**	**29.95**
Zoom	**29.95**	**29.95**

Pro SLR or Pro Zoom SLR Cover...ea. **34.95**

LENS POUCH - Black, Purple, Blue

Small ....**9.95** Medium.....**10.95** Large ..**13.95**

CAMERA & PERSONAL BAGS Specify Colors

Small ...**9.95** Medium...**12.95**
Standard Strap...**12.95** Action Strap ...**9.95**

Lowepro

Nova Series

Black, Gray, Green, Navy

Nova 1 .**32.95** Nova 2 **38.95** Nova 3 ...**43.95**
Nova 4...**52.95** Nova 5 ...**61.95**
Nova Mini...**28.95** Nova Micro ...**24.95**

Trekking Series

Orion Mini ...**31.95** Orion...**46.95**
Orion AW ...**122.95** Photo Runner **43.95**
Off Road...**72.95** Off Trail...**37.95**
Off Trail 2 ...**62.95** Photo Trekker ..**152.95**
Super Trekker...**389.95** Orion Trekker **60.95**
Pro Trekker ...**319.95** Mini Trekker.....**110.95**
Trim Trekker.....**110.95** Photo Trekker AW **229.95**
Nature Trekker..**189.95** Lens Trekker 600 AW **129.95**
NEW! Stealth AW...**193.95**

Trekking Series Accessories

Tote...**37.95** Daypack...**35.95**
Belt Pack ...**24.95** Accessory Kit.....**59.95**
Film Pack ...**7.95** Reflector ...**9.95**

Billingham

CANVAS SYSTEM

SMALL

Photo Hedley ...**159.95**
Alice Bag...**159.95**
Series 3...**192.95**

MEDIUM

#206 ...**249.95**
#225 ...**274.95**
#335 ...**294.95**
Photo Packington.**234.95**

LARGE

Photo Hedley ...**169.00**
#445 ...**339.95**
#550 ...**394.95**

NYTEX SYSTEM

Series 3 Plus....**192.95**
#335 ...**299.95**
#445 ...**339.95**
#550 ...**394.95**

PHOTO RUCKSACKS

#25 ...**239.95**
AG Torso Shell.**494.95**

STOWAWAYS

#102 Canvas **44.95**
Compact ...**104.95**
Airline ...**107.95**
Polo ...**109.95**
Other Bags, In Stock

Lowepro Professional AW Series

Black, Gray, Green

Top Load Zoom AW...**49.95**
Mini Mag AW...**85.95**
Elite AW...**106.95**
Rover AW Kit...**168.95**
Compact AW...**126.95**
Magnum AW...**161.95**
Pro Mag-1 ...**108.95** Pro Mag-2...**119.95**
Medium Format Magnum AW...**163.95**
Medium Format Commercial AW...**216.95**
Commercial AW.**191.95** Pro Roller 1......**239.95**
Pro Roller 2......**279.95** Rover Light......**115.95**
Pacsafe for Back Pack or Shoulder Bag.....**39.95**

Omni Series

Omni Sport...**48.95** w/Extreme ..**111.95**
Omni Traveler ...**85.95** w/Extreme ..**154.95**
Omni Pro...**122.95** w/Extreme ..**227.95**
Omni Trekker ...**155.95** w/Extreme ..**292.95**

TENBA

PRO TRAVELER

P655 ...**143.95** P675...**180.95** P695 ...**224.95**
P656 ...**143.95** P676...**180.95**
P696 ...**224.95** P684...**212.95**

PRO PAKS

P595 ...**149.95** P795...**180.95** P895 ...**187.95**
P995 ...**224.95** P998...**249.95**

METRO PAKS

P839 .....**87.95** P859.....**99.95** P899 ...**112.95**

CAR CASES

CC14 .....**87.95** CC15.....**93.95** CC16 ...**118.95**
CC17 ...**105.95** CC19...**137.95** CC21 ...**162.95**
CC28 ...**187.95** CC38...**212.95** CCV45 .**149.95**

CAR CASE TRI PAKS

CCT32 .**112.95** CCT46.**124.95** CCT51 .**137.95**

TRIANGULAR TRI PAKS

TTP34 .**104.95** TTP46.**124.95** TTP75 .**199.95**

BACK PACKS

P261 .....**93.95** P262...**137.95** P263 ...**224.95**
P264 ...**224.95** P265...**255.95** P267 ...**312.95**

LONG LENS CASES

LL300 ...**87.95** LL400 ...**99.95** LL600..**112.95**

WEDDING CASES

2001 ...**187.95** 2003 ...**249.95** 2002......**87.95**

IMAGE PAKS

P102i ...**17.95** P103i ...**24.95**
P104i ....**26.95** P106i ....**36.95** P107i.....**38.95**

LEATHER TRAVELER

P503 .....**55.95** P506.....**68.95** P508 .....**74.95**
P513 ...**124.95** P534.....**92.95** P554 ...**105.95**

VENTURES

P303 .....**35.95** P304.....**37.95** P305 .....**54.95**
P306 .....**49.95** P307 .....**50.95** P308 .....**55.95**
P309 ...**63.95** P354...**87.95**

ZOOM PACKS

P231 .....**30.95** P232.....**37.95** P233 .....**55.95**

COMPANIONS

P203 .....**49.95** P206.....**61.95** P209 .....**77.95**

WAIST PAKS

P242 ...**62.95** P243...**87.95**

BESELER CONTOUR SERIES

B620 Digital, SLR, Video...**24.95**
B650 Digital, SLR, Video...**34.95**
B700 Compact Video/Photo...**24.95**
B710 Video/Photo **34.95** B850 ...**44.95**
B720 Multi Format..**39.95** B730 Versatile....**49.95**
B30 7" Holster ...**14.95** B50 9" Holster....**19.95**
Available in Black, Navy & Hunter Green

PHOTOFLEX INC. Trampac

Outbound ...**69.95** Cruzer ...**89.95**
NEW! Navigator...**169.00**

Domke

SHOOTER BAGS Available in blk, sand or navy

F-5XB Shoulder & Belt Bag...**47.97**
F-6 Little Bit Smaller ...**59.97**
F-6 Ballistic Blk ...**59.97**
F-6E Hunter Green w/Leather Trim ...**71.97**
F-3X Super Compact...**77.97**
F-3X Ballisitic Black ...**77.97**
NEW! F-3XE Hunter Green w/Leather Trim **89.97**
F-2 Original Bag .**89.97** F-2 Ballistic Blk...**89.97**
F-2E Hunter Green w/Leather Trim ...**101.97**
F-2LE "Leather".**239.98** F-4AF Pro System .**94.97**
J-1 Ballistic Black......**119.97** J-2 ...**107.97**
J-3 Balisitic Black...**95.97**
J-300 Long Lens Bag 7 x 8 x 12 ...**89.97**
J-400 Long Lens Bag 7x 8 x 18 ...**95.97**
J-600 Long Lens Bag 7x 8 x 22 ...**101.97**
J Series Belt Bag .**29.97** F-IX Balisitic Blk **119.97**
F-IX Little Bit Bigger...**119.97**
F-7 Double AF ..**131.97** "Junk Trunk" **71.50**

VESTS

NEW! XXL...**65.97**
Photogs Cotton Vests (Khaki)...**59.95**
Photogs Jacket (S/M/L/XL)...**134.95**
Backpack (Blue, Olive or Black) ...**179.97**
Daypack (Blue, Olive or Black)...**119.97**
Waist Pack (Blue or Olive) ...**35.97**
Scope Pack (Blue or Olive) ...**83.97**

SATCHELS - Available in black, navy or sand.

F-802 Reporter's Satchel ...**59.97**
F-802E Hunter Green w/Leather Trim ...**77.97**
F-803 Camera ...**77.97**
F-803E Hunter Green w/Leather Trim ...**95.97**
F-804 Super.......**77.95** F-805 Courier **99.95**
F-806 Bureau Chief Satchel Black...**80.97**

SLING & TRIPOD BAGS - Black Only

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Polarizer (Rotating mount except*)	—	17.50	20.50	26.00	39.95	54.95	124.95	58.75	118.95
Circular Polarizer (Rotating mount)	34.95	34.95	36.95	50.50	67.50	99.95	119.00	—	—
80A, 80B, 81A, 81B, 812	10.95	10.95	12.50	16.25	29.95	39.95	69.95	56.00	77.95
8, 11, 15, 25, Neutral Density 3, 6, 9	10.95	10.95	12.50	16.25	28.00	42.00	69.95	56.00	77.95
12, 16, 21, 23A, 29, 47, 47B	57.50	16.50	18.75	26.50	46.50	64.00	69.95	68.00	77.95
58, UV17, Haze 2A	57.50	16.50	18.75	26.50	46.50	64.00	69.95	—	77.95
81C/EF, 82A/B, 85, 85B/C	57.50	16.75	18.95	26.50	46.25	64.00	69.95	68.00	77.95
Center Spot	—	22.50	26.50	29.25	39.25	—	—	—	—
Close Up Lens Sets (+1, +2, +4)	—	39.00	49.00	59.00	89.00	—	—	—	—
CC 05/10/20/30/40/50M	—	34.95	47.95	61.95	89.50	—	—	87.95	87.95
Color Grads (Specify color & density)	—	31.50	36.75	44.75	59.95	—	139.95	87.50	—
Double Fog, 1, 3	57.50	27.25	34.00	44.50	59.95	64.95	79.95	88.00	99.95
Enhancing	31.95	31.95	45.95	53.95	59.95	64.95	124.95	109.95	118.95
FL-D/FL-B (* FL-D only)	14.50	14.50	18.75	23.50	37.00	66.95	78.95	—	87.95
Fog 1, 3	57.50	27.25	34.00	44.50	59.95	64.95	79.95	87.95	87.95
Low Contrast, 1, 2,3 (*3 only)	57.50	27.95	34.95	44.50	59.95	64.95	79.95	—	87.95
Sepia 1, 2, 3 (most sizes available)	57.50	27.95	34.95	44.95	58.95	64.75	78.95	—	87.95
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Polarizer (Rotating)	29.95	16.95	16.95	19.95	22.95	34.50	40.50	52.50
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80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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ND 2X (1 Stop), 4X (2 Stop)*, 8X (3 Stop)*	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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Duto (Soft focus effect w/sharp center)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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Cross Screen (Star 4 point)	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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Multivision 6F, 6PF (Rotating 6 facet, 6 parallel facet)	—	—	55.50	71.95	86.95	109.50	119.95	—
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B+W

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Circular Polarizer	80.00	67.50	70.00	78.75	80.00	—	85.00	105.00	115.00	131.25	—
Kaesemann Linear Polarizer	92.50	90.00	95.00	108.75	112.50	—	117.50	140.00	155.00	175.00	202.50
Kaesemann Circular Polarizer	105.00	107.50	111.25	123.75	127.50	280.00	132.95	163.75	182.50	207.50	252.50
Warm Tone Linear Polarizer	105.00	90.00	125.00	142.50	146.25	—	155.00	173.75	190.00	225.00	252.00
Warm Tone Circular Polarizer	118.75	113.75	156.25	157.50	170.00	—	172.50	203.75	222.50	253.75	292.50
KR3, KR6, KR12, KR15, KB1.5, KB3, KB6, KB12, KB20	22.50	19.50	21.25	21.25	23.75	104.50	32.50	35.00	47.50	52.50	70.00
KB15, 81A, 81B	40.00	19.95	21.25	21.25	23.75	119.95	32.50	35.00	47.50	52.50	201.25
Lt. Yellow 021, Med. Yellow 022, Dk. Yellow 023, 099 Yellow Orange 040, Red Orange 041, Yellow Green 060 Green 061, Blue 080, Med. Blue 081, Lt. Red 090, Dk. Red 091	22.50	19.95	21.25	21.25	23.75	104.00	32.50	35.00	47.60	52.50	70.00

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U9000 ....**44.95** U212 Dlx.............**79.95**
300 DX ....**99.95** 500 DX...............**129.95**
700 DX ....**169.95** 322 AF II **199.95**

MONOPODS

EZ-Pod Jr. **37.95** Slim Pod .**19.95** 300.........**24.95**
Light Pod**44.95** E-Z Pod...**49.95** Pro-Pod .**89.95**
380 Carbon Fiber Pro-Pod **138.95**

VIDEO TRIPODS

505 QF **169.95**

OUTDOOR/SPORTS

444 Sport II...**114.95**

PROFESSIONAL

Master Classic...**119.95**

CARBON FIBER

803...............**269.95** 804 ....**299.95**

TRIPOD HEAD & ACCESSORIES

Compact Ballhead....**24.95** Standard **44.95**
Pro Ballhead............**79.95** Pro 800 ....**89.95**
Superball Head ......**239.95** Clamp Pod **19.95**
AF 2100 Pistol Grip Head.............................**59.95**
Lens Caddy.............**17.95** Flash Caddy...**33.50**

FREE Case with Purchase of Any Tiltall Tripod

Tiltall

Silver Black w/Head **99.95**
Gold w/Head **119.95**
Junior Tripod **89.95**
Case for Tiltall **19.95**
Long/Short Handles In Stock

LINHOF

Quick Dial ***#622***

PRO BALL HEADS AND ACCESSORIES

Pro 01 ....**106.00** Pro 1...............**134.95**
Profi II w/42mm Top.....**239.95** w/77mm ...**280.00**
Profi III w/42mm Top..................................**549.00**
Profi III w/77mm..**555.00**

Profi w/Quick Fix

Profi II ....**310.00** Profi III **559.00**
Quick Fix I w/Plate (Small)..........................**119.00**
Quick Fix II w/Plate (Large)..........................**119.00**
Spare Plates..**39.95**

BENBO

Trekker Monopod (60-1/2").........................**46.95**
Standard Tri-Pak...**310.50**
Standard #1 (62") Tripod............................**206.99**
XL #2 (97") Tripod.......................................**231.50**
Low Boy EL #4 (45") Tripod **220.95**
Trekker 35 #7 (64") Tripod **158.95**
Trekker Tri Pak Tripod w/Ball Head & Case .**255.50**
NEW! B320 Miniball & Socket Head
w/Panorama Base **54.50**
NEW! BE 322 Med **99.95**

BALL HEADS

Quick Dial ***#634***

STUDIOBALL

SB QR Quick Release Model **309.95**
SB 14 Fixed Panorama 1/4" & 3/8 ....**299.95**
NEW! Miniball w/Quick Release..............**219.95**
NEW! Miniball w/ Fixed 1/4" & 3/8 Rev....**189.95**
Plates For Quick Release..........................**39.95**

ARCA MONO - BALL

B-1 Monoball w/Quick Release **399.95**
B-1E Economy w/Quick Release **309.95**
B-1G Giant w/Quick Release **499.95**
B-2 Monoball w/Quick Release **649.95**
Arca Swiss Original Q.R. Plates **52.95**

KAISER PROFESSIONAL

All ballheads are reversible 1/4" & 3/8"
Small.................**69.95** Medium............**199.95**
Large...**239.95**
Large w/Quick release................................**319.95**

KAISER QUICK RELEASES

Small.................**27.50** Large..................**36.95**
Pro ....**124.95** Extra Plate..........**19.95**
Extra Plate f/Pro **44.95**

BROMWELL

Small...............**159.95** Professional HD **394.95**
Extra Plates........**38.95** Extra Plates f/Pro**88.95**

FOBA SUPER BALL

Mini Super Ball **209.00** w/Quick Release .**239.95**
Ballo Standard w/3/8" or 1/4" Thread **374.95**
Balla Quick Release Model **399.95**
Plates for Quick Release **54.00**

NEW! GIOTTO PRO

Large 26.5 lbs..**149.95** Large 22 lbs. **109.95**
Med. 17.6 lbs.....**89.95** Compact 13 lbs. .**59.95**
Small 8.8 lbs..**39.00**

STROBOFRAME

Compact ....**16.95** Standard **29.50**
Deluxe Studio ....**44.95** Onyx FL-2...........**69.95**

NOVOFLEX

Magic Ball ....**269.95** Mini Magic **159.95**
Mini Connect QR ..**79.95** Panoram Plate....**99.95**

BILORA

BI800 3-sec. 2-way Panhead **24.95**
BI807 3-sec. 3-way Panhead **29.95**
CX2000 3-sec. Ball Head Tripod **14.95**
BIBS19 3-sec. Metal Ball Head Tripod **19.95**

MISCELLANEOUS BRANDS

N.P.C. Pro Ball Head **229.95**
N.P.C. Pro Ball Head w/Q.R. & plates.......**284.95**
F&L Ballhead....**249.95** Sachtler w/Q.R. **338.95**

bogen

3405 Junior Tripod w/3-Way Pan Head 69.95

40th ANNIVERSARY TRIPOD SPECIAL
3221 w/3030 3-Way Panhead **177.95**

	3001	3011	3021	3401	3221W	3033	3036	3046	3051
Legs Only w/o Head	65.50	79.95	98.95	109.95	129.95	154.95	173.95	149.95	199.95
w/3025 Head	85.95	100.50	119.50	128.50	150.50	175.50	194.50	170.50	220.50
w/3028 Head	94.95	109.95	128.50	137.50	159.50	184.50	203.50	179.50	229.50
w/3029 Head	106.95	120.95	139.95	149.50	170.95	195.95	214.95	190.95	240.95
w/3030 Head	113.95	127.95	146.95	156.50	177.95	202.95	221.95	197.95	247.95
w/3047 Head	127.95	142.50	164.95	170.95	192.50	217.50	238.95	212.50	262.50
w/3063 Head	161.95	176.50	196.95	204.95	226.95	251.95	273.95	247.95	297.95
w/3433 Head	180.45	194.90	213.90	222.95	244.90	269.90	288.95	264.95	314.95
w/3126 Head	116.95	132.50	152.95	160.95	182.50	209.95	226.50	204.95	252.50
w/3130 Head	123.95	137.95	157.95	166.50	187.95	212.95	231.95	209.95	259.95
w/3160 Head	117.95	132.50	152.95	160.95	182.95	209.95	226.50	204.95	254.95
w/3265 Head	129.95	144.50	168.95	172.95	194.50	219.50	238.50	214.50	264.50

For above tripods in black anodized finish..add **12.95**
NEW! 3444 w/3437 Head ....**456.95** 3443 w/3437 Head.............................**449.95**
3205G Tracker Tripod w/3030G Head ....**162.00** 3221G Tracker Tripod w/3130G Head......**210.00**
***G = Green**

CINE-VIDEO TRIPODS

	3061	3068	3141	3181	3185	3190	3191	3058	3283
Legs Only w/o Head	214.95	182.95	299.95	189.95	249.95	319.95	314.95	294.95	299.95
w/3063 Head	311.50	279.95	431.95	271.50	317.50	411.50	411.50	391.50	424.95
w/3066 Head	522.95	490.95	642.95	489.95	549.95	624.95	624.95	602.50	624.95
w/3433 Head	329.90	297.95	449.95	304.95	335.90	429.90	429.90	409.90	414.90

MONOPODS

	3016	3018	3230
w/o Head	28.95	37.50	63.95
w/3025	48.50	54.95	84.50
w/3232	39.95	49.95	76.50

NEW! 3449 w/3437 Head.......................**224.95**
3006 Lt. Weight .**26.95** 3245 Auto Black .**63.95**
3249 4-Section Compact Monopod **37.95**
3425 Prof. Video Monopod........................**59.95**
For Black Monopods Add **6.95**

BALL HEADS

3009 Mini ....**23.50** 3026 Dbl. Action....**31.50**
3434 Micro **26.95**
3262 Medium...**29.95** 3262QR Med. w/QR.**42.95**
3055-S Hvy Duty Single Action Ball Joint Head **34.95**
3055 Heavy Duty Ball Joint Head...............**42.95**
3413 Di y ....**43.50** 3413 Q.R. **47.95**
NEW! 3435 Q.R. Pro Ball Med. #468RC..**194.95**
NEW! 3436 Q.R. Pro Ball Lg. #469RC.....**219.95**
3038 Super Mono.....................................**143.95**
3265 Grip Action...**65.95**

SPECIAL CAMERA SUPPORTS

3007 Table Top w/o Head **12.95**
3008 Table Top w/Mini Ball Head.............**33.95**
3292 Car Window Pod **22.50**
3293 Car Window Pod w/Head **43.95**

PHOTO/VIDEO HEADS

3025 "3-D" Head...**20.95**
3028 Super "3-D" Head **29.95**
3029 Pan Tilt Head.......................................**41.50**
3030 Pan Tilt Head w/Quick Release..........**48.50**
3039 Super Pro Head..................................**131.95**
3047 Deluxe 3-Way Panhead **62.95**
NEW! 3410 #329 3-Way Pan Head **67.95**
3057 Deluxe 3-Way Camera Head w/4"x4" Plate.**127.95**
3063 Mini Fluid Head **96.95**
NEW! 3433 #501 Fluid Head w/Q.R. **114.95**
3066 Cine/Video Fluid Head **307.95**
3126 Micro Fluid Head **52.95**
3130 Micro Fluid Head w/Quick Release....**58.50**
3160 XL Fluid Head w/Quick Release.........**52.95**
3229 Swivel Tilt Head w/Quick Release......**24.95**
3232 Swivel Tilt Head **12.95**
3275 Mini Geard Head w/Q.R.....................**138.95**
3263 Deluxe Geared Head w/Quick Release..**439.95**
3414 Panoramic Head...............................**119.95**
3415 Panor. Head & QTVR System **269.95**
3418 QTVR-Plus Head System **354.95**

TRIPOD ACCESSORIES

3127 Portable Video Dolly...........................**83.95**
3056 Auto Dolly Black..................................**91.95**
3137 Variable Leg Spread Portable Dolly...**94.00**
3156 Folding Auto Dolly............................**129.95**
3254 Folding Auto Dolly Black **139.95**
3067 Cine/Video Deluxe Dolly **199.95**
3198 Video DLX Dolly F/Tripods w/Spiked Ft. .**199.95**
7000 Roll-Pod...**179.95**
3279 Tripod Bag 25" (3001 Series) **29.95**
3280 Tripod Bag 35" (3011, 3021, 3033) ..**36.95**
3281 Tripod Bag 45" (3036, 3046, 3051) ..**46.95**
3282 Tripod Bag 46"x9" (3190 w/Heads) ..**69.95**
3282-S Tripod Bag for 3141 and 3283.......**59.95**
3285 Hard Case 6 x 6 x 44" **139.95**
3286 Hard Case 9½" x 9½" x 44" **154.95**
3044 Tripod Caddy Strap **20.95**
3059 Side Arm for All Tripods....................**39.95**
3146 Tripod Utility Apron............................**22.50**
3153 Double Head Support.........................**58.95**
3252 Long Lens Support **39.95**
3420 Telephoto Lens Support......................**49.95**
3421 Heavy Telephoto Lens Support **109.95**
3255 All Weather Tripod Shoes (3).............**17.95**
3256 Spiked Foot Adapters **14.95**
3270 Low Profile Q.R. Adap. w/3271 Plate.**24.95**
3299 Compact Q.R. Adap. w/3266 Plate **24.95**
3273 Pro Quick Release **33.50**
3296 Quick Release **32.95**

GITZO

Lifetime Warranty Authorized USA Dealer.
We Stock the Complete Line!

Special! 80 Anniversary Tripod With Head **354.95**

***-MK II CF-Carbon Fiber M-Magnesium**

00-11 Table Top **92.00**

WEEKEND SERIES O

01.....................**132.95** 026 ....**213.95**

SPORT SERIES I

101 ....**152.00** 106 ......**160.00** 112 ......**249.95**
118 ....**267.99** 120 ......**207.99** 126 ......**216.95**

REPORTER SERIES 2

1201*...**177.95** 1212*...**338.95** 1218* ...**328.01**
1220*...**250.67** 1222*...**386.95** 1224* ...**262.95**
1226*...**268.00** 1227CF* **546.95** 1228CF* **569.95**

STUDEX SERIES 3

1312*...**428.02** 1320*...**318.95** 1326* ...**401.95**
1322.....**389.95** 322.......**299.95** 328 ....**399.95**

SHORT COLUMN

035.........**26.50** 135.........**27.95** 235 ....**29.95**
335....................**31.95** 435 ....**36.95**

MONO PODS

558 ....**243.95** 1560 ......**96.00** 1561* **83.00**
1563*...............**100.95** 1563L* **113.95**
1564*...............**106.95** 1564L* **118.95**
1565*...............**183.95** 1566* **119.95**
1568CF............**198.67** 1588CF* **233.34**

ACCESSORIES

583 Offset Bracket **43.99**
584 Double Camera Platform.........................**54.50**
065 Monitor Platform **69.95**

INTER PRO, PRO, TELE, STUDEX SERIES*

w/o Column		w/Rapid Column		w/Geared Column	
1340 IPro	312.01	1341 IPro	394.95	1342 IPro	538.95
1345 IPro	360.01	1346 IPro	442.95	1347 IPro	586.95
1410 Pro	353.95	1411 Pro	437.95	1412 Pro	643.95
1415 Pro	350.68	1416 Pro	434.95	1417 Pro	640.95
1500 Tele	426.95	1501 Tele	510.95	1502 or 1507 Tele	716.95
1504 Tele	576.00	1506 Tele	510.95	1509 Tele	866.00
1505 Tele	426.68	1508 Tele	660.00		
1325 CF IPro	660.50	1329 CF IPro	732.00		
1348 CF IPro	813.95	1349 CF IPro	866.95		
1548 CF Tele	906.95	1549 CF Tele	993.38		

BALL HEADS

075.....................**58.95** 1171 ....**126.95** 1172 ....**149.95**
1175....................**89.95** 1270M* ....**122.95** 1275M* **134.95**
1276M* ....**162.95** 1370M* ....**181.95** 1371M* **161.95**
1372M* ....**178.95** 1375M* ....**169.95** 1376M* **217.95**
1377M ....**173.34** 1570M* ....**226.95** 1571 ....**193.95**
1572.................**229.31** 1575 ....**211.95** 1575M* **228.00**
1576M* **256.00**

FISHPOLES

G555 ....**69.95** G1551CF..........**198.95**
G556 ....**84.95** G1552CF..........**239.95**
G557 ....**108.95** G1553CF..........**299.95**

PRO VIDEO HEADS

1380- 1, 2, 5, 6, 7, 9, 10.........................**706.95**
1337 Tripod..**331.91**
1338 CF Tripod..**593.95**

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.69	1.79	2.09	—	—	—	2.59
24 w/KP	8.18	8.28	8.58	—	—	—	9.08
36	1.99	2.09	2.79	3.39	3.59	CALL	CALL
36 w/KP	10.38	10.48	11.18	11.78	11.98	CALL	CALL
120	1.85	—	—	—	—	—	2.09

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.89	3.89
24 w/KP	—	6.26	7.26
36	2.99	3.79	4.99
36 w/FP	6.48	7.28	8.48
36 w/KP	7.28	8.08	9.28

4x5 QUICKLOAD

20 SHEETS

Velvia RVP 50	57.49
Provia F 100	56.19
RTP 64	54.69
Astia 100	56.19

Quickload Film Holder....104.95

NEOPAN B&W PRINT

	400	1600
36	2.49	2.99
w/KP	10.88	11.38
100 ft.	34.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE

Fuji Neopan 100-36	**1.99**
Konica Monochrome 400-24	**3.95**
Kodak Rapid Process Copy 36	**9.95**
Macophot Ortho 25 ASA-36	**3.95**
Macophot Ortho 25 120	**4.95**
Kodalith Ortho 100'	**45.95**

COLOR SLIDE

Konica Chrome 100-36	**2.99**
Kodak Ektachrome Infrared EIR 36	**18.95**

COLOR PRINT

Fuji FP-100C 10 Pack Glossy	**11.99**
Fuji Instax (10 Exp.)	**10.95**
Porta 160NC 100' Not Perf.	**44.95**

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	3.19	—	3.69	5.69	—	—
36 w KP	11.58	—	12.08	14.08	—	—
100ft.	42.75	—	—	—	42.95	74.95
120	2.39	3.49	2.59	3.79	—	—
220	5.29	—	5.19	6.99	—	—
4x5-10	16.75	17.85	—	—	—	17.59
4x5-50	75.75	77.75	—	—	67.95	79.95
8x10-10	61.90	62.95	—	—	—	65.49
8x10-50	—	—	—	—	257.95	302.95

FUJI APS

	100	200	400
25	2.89	2.89	3.39
w/FP	11.88	11.88	12.38
w/KP	11.88	11.88	12.38
40	3.69	3.49	3.89
w/FP	17.18	16.98	17.38
w/KP	17.38	17.18	17.58

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA F-100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	—	5.39	5.99	6.69	4.99	6.39
36 w FP	8.48	9.48	—	8.88	9.48	—	8.48	—
36 w KP	9.28	9.78	—	9.68	10.28	—	9.28	—
100ft.	73.95	86.50	64.95	—	109.95	—	69.95	99.95
120	2.79	3.09	2.49	3.99	4.19	—	3.09	4.19
220	6.49	—	—	7.49	—	—	6.49	7.99
4x5-10	19.95	18.90	—	19.95	—	—	18.95	—
4x5-50	89.95	86.95	—	89.95	—	—	87.95	—
8x10-10	75.69	72.49	—	74.59	—	—	73.50	—
8x10-50	351.75	335.95	—	346.50	—	—	346.50	—

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.89	2.09	2.49	2.49	2.59	—
24 w KP	—	8.38	8.58	8.98	8.98	9.08	—
36 Exp.	2.99	2.69	2.49	2.99	3.49	3.69	5.99
36 w KP	11.38	11.08	10.88	11.38	11.88	12.08	—
100ft.	25.50	23.99	25.95	34.95	36.95	36.95	—
120	2.09	2.09	2.09	2.19	2.39	2.59	4.95
220 PP	—	24.75	24.95	—	—	27.95	
4x5.25	—	14.95	14.95	—	15.29	15.95	
4x5.100	—	55.95	56.95	—	56.95	59.95	
5x7.25	—	24.95	24.95	—	—	—	
8x10.25	—	48.95	48.95	—	49.95	51.95	
11x14.25	—	98.95	98.95	—	—	—	

DELTA 3200
36 .....4.49
120 ...3.19

KODAK BLACK & WHITE AND COLOR FILM

70MM FILM	TRI-X 400	PORTRA 160PC
	USA R.	USA
15 FT. Perf. #488	24.95	22.95
100 FT. Perf. #475	—	99.95
100 FT. #474	—	99.95

4x5 READY LOAD

20 Sheets

TMX 100	EPP-100 Daylight	EPY-64 Tungsten
USA	USA	USA
33.95	52.95	49.95
E100S	**E100SW**	**PORTRA 160 VC**
USA	USA	
51.95	51.95	54.95

Ready Load Packet Film Holder **54.95**

PROFESSIONAL COLOR NEGATIVE PRINT

NEW! PORTRA

	P-100T	PMZ-1000	160NC		160VC		400NC		400VC		800
	USA R.	USA R.	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA	USA
36	—	6.30	3.69	4.19	3.69	4.19	4.29	4.39	4.29	4.39	6.90
36 w/KP	—	14.69	12.08	12.58	12.08	12.58	12.66	12.78	12.66	12.78	15.29
36 PP	—	—	18.45	20.95	18.45	20.95	21.45	21.95	21.45	21.95	34.50
100 ft	—	—	—	44.95	—	—	—	43.95	—	—	—
120	3.79	3.95	3.09	3.29	3.09	3.29	—	—	—	—	—
120 PP	18.95	—	15.45	16.45	15.45	16.45	—	17.25	—	17.25	21.45
220 PP	—	39.95	—	32.45	—	32.45	—	33.95	—	33.95	42.95
4x5-10	18.29	—	—	17.49	—	17.49	—	19.95	—	—	—
4x5-50	83.95	—	—	78.95	—	79.95	—	—	—	—	—
5x7-10	—	—	—	—	—	—	—	—	—	—	—
5x7-50	—	—	—	—	—	—	—	—	—	—	—
8x10-10	69.95	—	—	64.95	—	64.95	—	74.95	—	—	—

FUJI DISPOSABLE CAMERAS

Quicksnap 800 24 Exp.	**3.99**
Quicksnap with Flash	**5.49**
Panorama	**7.49**
Panorama w/Flash	**12.99**
Waterproof 800	**8.79**

KODAK DISPOSABLE CAMERAS

One Time Use	**4.39**
One Time Use w/Flash	**5.99**
Waterproof 35	**7.65**
Panoramic	**6.69**
Wedding Edition 5 Pack	**36.95**

ILFORD DISPOSABLES

HP5 Plus	**11.95**
XP2 Super	**12.95**

KODAK MAILERS

PRINTS

DP-12	**4.49**
DP-24	**6.49**
DP-36	**8.99**
DP-15 (Disc)	**3.99**
PP-1218	**11.99**

SLIDES

PK-12 (120)	**5.99**
PK-24	**3.37**
PK-36	**4.29**
ESP-1	**2.69**
PK-59 Movie	**5.59**

APS MAILERS

APS-15	**7.79**
APS-25	**8.99**
APS-40	**13.69**

FUJI MAILERS

Fuji Slide 36	**3.75**

APS

15 Exp.	**7.49**
25 Exp.	**8.99**
40 Exp.	**13.49**

MOVIE FILM

SUPER 8 SILENT 50 FT.

Kodachrome-40 KMA-464	**11.15**
Ektachrome 125	**17.50**
Plus-X PXR-464	**11.19**
Tri-X TXR-464	**11.19**

16MM 100 FT.

Plus-X PXR-455	**23.95**
Tri-X TXR-449	**23.95**
Ektachrome 160D VND-455	**31.95**
Ektachrome 125T VNF-455	**31.95**
Ektachrome 400T VNX-455	**31.95**

ADVANTIX APS

	AA-100	AB-200	AC-400
25	2.79	2.99	3.59
wKP	11.78	11.98	12.58
wFP	11.78	11.98	12.58
40	3.59	3.69	3.89
wKP	17.28	17.38	17.58
wFP	17.08	17.18	17.38

400 B&W 25 ....**4.39**
400 B&W 25 w/KP **13.36**

ROYAL GOLD PRINT

	RA-100		RB-200		RC-400	
	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.19	3.49	3.70	3.69	3.99
24 w/KP	9.48	9.68	9.98	10.19	10.18	10.48
36	3.49	4.15	3.99	4.69	4.49	4.89
36 w/KP	11.88	12.44	12.38	13.08	12.88	13.28

EKTAPRESS PRINT

	PJ-100		PJ-400	PJ-800	SUPRA	36
	IMP.	USA	USA	USA	100	3.39
36	2.79	2.95	3.39	3.59	400	3.49
36 w/KP	11.18	11.34	11.78	11.98	800	3.69

SLIDES: KODACHROME / PROFESSIONAL

	KM-25	KR-64	KL-200	PKR-64	PKL-200
	USA	USA	USA	USA	USA
24	—	3.99	—	—	—
24 w/KP	—	7.36	—	—	—
36	5.75	4.15	6.89	8.89	9.79
36 w/KP	10.04	8.44	11.18	13.18	14.08

FILM ACCESSORIES

Watson 35mm Bulk Loader	**15.95**
Alden #74 35mm Loader	**34.95**
70mm Metal Cassette 15'	**38.95**
Snap Film Cassette	**.32**
Plastic Cassette	**.45**
Kodak Snap Caps	ea **.99**
Film Shield XPF-8 (21 Rls)	**19.95**
Film Shield (60 Rolls)	**19.95**
Film Shield XPF-20 (20 Rls)	**32.50**
Film Shield Roll 6'x21.5"	**74.95**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.75	1.99	3.09	2.09	3.25	—	3.49
24 w/KP	8.18	9.24	8.48	9.58	8.58	9.74	—	9.98
36	2.09	3.59	2.29	3.89	2.59	4.29	3.59	4.39
36 w/KP	10.48	11.98	10.68	12.28	10.98	12.68	11.98	12.78
120	—	1.99	—	—	—	—	—	—

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.99	3.79	4.19	4.29	5.19	—	5.99
24 w/KP	6.36	7.36	7.16	7.56	7.66	8.56	—	9.36
36	3.09	4.29	3.29	4.49	4.65	6.39	5.39	—
36 w/KP	7.38	8.58	7.58	8.78	8.94	10.68	9.68	—
36 w/FP	6.58	7.78	6.78	7.98	8.14	9.88	8.88	—

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400
	IMP.	USA	IMP.	USA	USA	IMP	USA	IMP.	USA	USA	IMP.	USA	USA
135-36	5.09	6.09	5.29	5.39	7.49	4.99	5.99	4.99	5.99	5.99	4.89	6.19	8.49
135-36 w/KP	9.38	10.38	9.58	9.68	11.78	9.28	10.28	9.28	10.28	10.28	9.18	10.48	12.78
135-36 w/FP	8.58	9.58	8.78	8.88	10.98	8.48	9.48	8.48	9.48	9.48	8.38	9.68	11.98
135-100 ft	—	69.95	—	64.95	69.95	—	79.95	—	79.95	—	—	99.95	115.95
120	—	3.99	—	3.39	4.59	—	3.84	—	3.89	3.89	—	3.79	5.19
120PP	—	19.95	—	16.95	22.95	—	19.20	—	19.45	19.45	—	18.95	25.95
220PP	—	47.95	—	43.95	44.95	—	39.95	—	39.95	44.95	—	47.95	—
4x5-10	—	21.95	—	19.95	19.95	—	19.95	—	19.95	20.95	—	—	—
4x5-50	—	97.99	—	91.95	91.95	—	89.95	—	83.95	94.95			
5x7-10	—	—	—	39.95	39.95	—	—	—	—	—			
8x10-10	—	81.49	—	75.95	75.95	—	74.95	—	74.95	78.95			
8x10-50	—	384.95	—	349.95	349.95	—	349.95	—	349.95	368.95			

EPH-1600	
135-36	
IMP.	USA
7.99	10.95

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PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	5.29	6.19	6.99	8.19	7.49	8.49
135-36w/KP	9.58	10.48	11.28	12.48	11.78	12.78
135-36 w/FP	—	9.68	10.68	11.68	10.98	11.98
135-100ft	—	69.95	—	76.95	—	—
120	—	3.99	—	4.64	—	—
120PP	—	—	—	23.20	—	—
220PP	—	—				
4x5-10	—	18.95				
4x5-50	—	87.95				
5x7-50	—	155.95				
8x10-10	—	71.95				
8x10-50	—	334.95				

IMP = Imported from European countries.
USA = Made in USA but does not qualify for Pro-Rewards.
USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25	VP-125	PLUSX-125		TRI-X *400 **320	
	USA	USA	IMP.	USA	IMP.	USA
135-24	—	—	2.09	2.59	*1.99	*2.19
135-24 w/KP	—	—	8.58	9.08	*8.48	*8.68
135-36	6.79	—	2.59	2.99	*2.69	*3.09
135-36 w/KP	—	—	10.98	11.38	*11.08	*11.48
135-100 ft.	—	—	—	24.95	—	*24.95
135-150 ft.	59.95	—	—	—	—	—
120	5.49	2.19	—	—	*2.09	*2.24
120PP	—	—	—	11.75	*11.89	**12.89
220PP	—	—	—	25.50	—	**26.95
4x5-25	35.95	—	—	16.95	—	**16.95
4x5-100	—	—	—	62.95	—	**62.95
5x7-100	—	—	—	104.95	—	**105.95
8x10-25	124.95	—	—	54.95	—	**54.95
8x10-50	—	—	—	107.95	—	**108.95

	TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	1.89	2.59	1.99	2.79	—	—	—	—	2.79
135-24 w/KP	8.38	9.08	8.48	9.28	—	—	—	—	9.28
135-36	2.59	3.09	2.69	3.39	3.39	8.99	5.49	3.29	4.09
135-36 w/KP	10.98	11.48	11.08	11.78	—	—	—	11.68	12.48
135-100 ft.	—	24.95	—	24.95	84.95	—	42.95	—	—
120	1.95	2.19	1.99	2.29	—	—	—	2.59 USA	2.79
120PP	9.75	10.95	9.95	11.45	—	—	—	**B&W PLUS** 24 Exp. C-41 2.99 USA	—
4x5-25	—	16.95	—	17.95	—	49.95	—		19.95
4x5-100	—	62.95	—	66.95	—	—	45.95		**4x5-10**
5x7-100	—	105.95	—	109.95	—	—	77.95		8.95
8x10-25	—	54.95	—	57.95	—	—	—		—
8x10-100	—	—	—	—	—	—	144.95		**220**
11x14-10	—	49.95	—	—	—	—	—		5.95

INTERNEGATIVE & DUPLICATING FILM

	5072, S0279, 4111	SLIDE DUPLICATING		COMMERCIAL INTERNEGATIVE 4325
		ESD 5071, 6121	S0366	
	USA	USA	USA	USA
135-36	7.19	6.99	7.29	—
135-36 w/KP	—	11.28	11.58	—
135-100'	69.95	39.95	60.95	86.95
135-400'	—	—	—	—
4x5-10	9.95	—	—	17.95
4x5-50	—	70.95	—	79.95
5x7-25	—	69.95	—	—
5x7-50	—	—	—	—
8x10-10	35.95	—	—	65.95
8x10-25	—	141.95	—	—
8x10-50	155.95	271.95	—	294.95

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6001 PRO KIT

- Basic 6x6 (120 or 220) SLR
- Electronic shutter 1/1000 to 30 sec.
- Motorized film advance up to 1.5 fps
- TTL flash metering w/SCA system w/auto bracketing setting
- Interchangeable backs, prisms, lenses

Kit Includes: Body, W.L. Finder,80/f2.8 PQ Lens, 120 Magazine and Insert, Battery & Charger

USA.. $2699.99

ROLLEIFLEX 2.8GX EXPRESSION ....USA $3195.00

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with Gold trim, close-up set and in elegant wooden display box..........USA $3395.00

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Buy a 6001, 6003 or 6008I Kit w/1 Lens
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Receive a 80mm f2.8 Lens FREE! ($1750 value)
Or Buy a 6001 or 6003 w/2 Lenses
Receive a 80mm f2.8 Lens For only $300!

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6008 INTEGRAL KIT

- Full featured 6x6 SLR
- 2.5 fps motorized advance
- Multi-zone, spot, multi-spot metering
- 3 auto exposure modes plus manual
- Auto bracketing
- TTL/OTF auto flash

Kit Includes: Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Handgrip, Battery & Charger

IMP .... $3995 USA $4400

6003 PROFESSIONAL KIT

Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Battery & Charger IMP $3199 USA $3400

LENSES

	IMP.	USA
30/3.5 PQ Distagon	4495.00	4700.00
NEW! 40/4 PQ FLE Distagon	4400.00	4700.00
40/3.5 PQ FLE Super Angalon	3995.00	4200.00
NEW! 50/4 EL Distagon	1950.00	2050.00
NEW! 50/4 PQ FLE Distagon	2950.00	3050.00
50/2.8 PQS FLE Super Angalon	3399.00	3500.00
60/3.5 PQ Distagon	2599.00	2800.00
55/4.5 PC Shift FLE PQ S.A.	7199.00	7400.00
NEW! 80/2.8 EL Planar	—	1449.00
80/2.8 PQ Planar	1399.00	1499.00
80/2.8 PQS Planar	1499.00	1600.00
80/2 PQ Xenotar	3199.00	3300.00
90/4 PQS APO-Symmar	2999.00	3200.00
NEW! 110/2 PQ Planar	3500.00	3700.00
120/4 PQS Macro	2999.00	3200.00
NEW! 150/4 EL Sonnar	1999.00	2200.00
150/4 PQ Sonnar	2199.00	2350.00
150/4 PQS Sonnar	2399.00	2550.00
180/2.8 PQ Tele Xenar	3399.00	3500.00
250/5.6 PQS Sonnar	2799.00	3000.00
300/4 PQ APO Tele Xenar	4199.00	4400.00
75-150/4.5 PQ Varigon	4899.00	5100.00
140-280/5.6 PQ Varigon	5199.00	5400.00

FILM BACKS, INSERTS, VIEWFINDERS & ACCESSORIES

	IMP.	USA
6x6 120	649.00	695.00
6x6 220	749.00	795.00
6x4.5 220	799.00	849.00
Polaroid	499.00	549.00
Film Insert	69.95	
Adapter f/6x4.5 Mag.	180.00	
1.4x Longar	1049.00	1150.00
2x Teleconverter	999.00	1100.00
45° Prism with Case	859.95	925.00
Master Control Unit	999.00	1100.00
Nicad Battery	99.95	
Ext. Tube 9mm		359.95
Ext. Tube 17mm		359.95
Ext. Tube 34mm		389.95
Variable Ext. Tube 22-68mm		1199.00
B6 Sky or UV	169.95	
B6 Circ. Pol.		329.95
B6 Zeiss Softar 1, 2		199.95

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- Lowest Priced SLR M.F.
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- Advanced 645 Autofocus SLR
- Low Light/Infrared Assist
- Half-Stop Shutter Speeds
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- Auto-Retract Shutter Protection
- Magnesium Alloy Body
- 30 to 1/4000, B, T, Adj. Self-Timer
- Auto-Detect 1st Frame Of Film
- Date/Exp. Imprinting Bet. Frames

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645 AF with 80/2.8 AF Pack .**$3749.00**

645 PRO TL

- 120, 220 or 35 film backs
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- TTL film plane flash control
- Optional power winders, finders, screens, backs and lenses

Body Only $1599.00

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- Compact 6x7 • 120 or 220
- Elec. shutter w/flash sync at all speeds 4 sec. to 1/500 sec. & B
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- Interchangeable lenses $1979.00

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- 6x7 SLR w/horiz/vert revolving back • Bellows focusing
- Mechanical lens shutter
- Flash sync at all speeds
- Includes W.L. finder, matte focusing screen
- Interchangeable lenses, finders screens and film backs
- Integrated accessory system

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RZ67 PRO II

- 6x7 SLR with revolving back
- Elec. shutter 8 to 1/400 sec. with intermediate settings
- Optional power winder
- Bellows focusing w/fine focus control • Flash sync
- Interchangeable lenses, finders, screens and film backs
- Wide accessory system

Body Only $1899.00

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PURCHASE	RECEIVE FROM MAMIYA
Any 645 Pro Value Pack	FREE Mamiya 3.5x Magnifier F/645 ($250 Value)
Any 645 Pro Value Pack w/Second Lens	FREE Polaroid Back OR 120 Magazine ($550 Value)
645 Pro TL w/AE Prism Finder, Lens, Magazine & Power Drive Grip	Your Choice of 2 of the Following FREE Polaroid Back And/Or 120 Magazine ($900 Value)
Any 645 Lens (Except 80/2.8 & Lens purchased w/Above Outfits)	$100 Cash Rebate
RZ Pro II OR RB Pro SD w/Any Prism Finder, Lens & Magazine	FREE Polaroid Back Plus 120 OR 220 Magazine ($1100 Value)(Not Applicable For Value Pack)
RZ Pro II Pro Value Pack w/Prism Finder OR RB Pro SD w/Lens & Back	FREE Polaroid Back OR 120 OR 220 Magazine ($650 Value)
RZ Pro II Pro Value Pack	FREE Mamiya 3x Magnifier F/6x7 ($300 Value)
RZ Pro II OR RB Pro SD Lens (Except 90mm, 110mm, 127mm Lenses)	FREE Polaroid Back OR 120 OR 220 Magazine ($650 Value)
Mamiya 7 II with Any Lens	FREE Cabin 6x7 Slide Projector Plus FREE Panoramic Adapter ($1400 Value)
Mamiya 7 II Body Only	$400 Cash Rebate
Mamiya 7 Lens	$100 Cash Rebate

645 PRO

645 SVX-P/SV PACKS

645 SVX-II Pack Consists of 645 Pro Body, 80/2.8, 120 Back and Prism Finder	$2199.00
645 SV-II Pack Consists of 645 Pro Body, 80/2.8, 120 Back, SV Power Grip and AE Reflex Viewfinder	$2699.00
NEW! 645 Pro TL Pack with 80/2.8& AE Prism	$2999.00

VIEWFINDERS

Waist Lever Finder	149.00
Prism Finder	529.00
SV AE Reflex Finder for 645 Pro and 645 Pro TL	529.00
AE Prism	999.00
Angle Finder	249.00
Flip Up Magnifier	169.95
Universal Flip Up Magnifier	219.95
Focusing Screen	44.00
Diopter	18.95

CLOSE-UP ACCESSORIES

Auto Bellows	1249.00
Auto Macro Spacer	144.00

645 AF LENSES w/HOOD

NEW

45/2.8AF	1069.00
55/2.8AF	949.00
80/2.8AF	639.00
210/4.0 ULD AF	1529.00
300/4.5 APO AF	3199.00

645 PRO LENSES w/HOOD

*24 f4C	2115.00
*35/3.5C (77ø)	1029.00
45 f/2.8S (67ø)	839.00
*50/4 Shift (77ø)	1399.00
55/2.8 (58ø)	665.00
55/2.8LS (67ø)	1619.00
80/2.8LS (67ø)	1299.00
80/1.9 (67ø)	665.00
80/2.8 (58ø)	499.00
*80/4 Macro (67ø)	1055.00
120/4.0 APO Macro (67ø)	1499.00
150/2.8 (67ø)	1469.00
150/3.5 (67ø)	599.00
150/3.8 L.S. (67ø)	1589.00
200/2.8 APO (77ø)	2549.00
210/4C (58ø)	699.00
300/2.8 APO (43.5ø)	12,239.00
300/5.6 (58ø)	1329.00
500/5.6 (105ø)	2395.00
55-110 (67ø)	1829.00
105-210 (58ø)	1699.00
Mamiya 2X	739.00
Kenko 2X	299.00

***Hood N/A**

MAMIYA 7

43/4.5 w/Optical Viewfinder (67ø)	2599.00
50/4.5 w/Viewfinder	1949.00
65/4 (58ø)	1599.00
80/4 (58ø)	1299.00
150/4.5 (67ø)	1799.00
Viewfinder for 150 Lens	219.95
35mm Panoramic Adapter	179.00
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NPC Polaroid Back	929.95
Pro-T Bracket	99.95
Diopters	18.95

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ACCESSORIES

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Power Drive 2	549.00
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Safe Sync Hot Shoe	39.95
Mamiya Systems Book	29.95

RB-67 PRO SD

6x7 120 or 220 Film Back	559.00
6x4.5 120 or 220 Back	599.00
6x7 120-220 Power Drive Back	719.00
6x8 120-220 Power Drive Back	719.00
Mamiya Polaroid Back	469.00
NPC Polaroid Back	198.95

RB LENSES

w/HOOD

37/4.5 (w/4 Filters, no hood) (40.5ø)	2689.00
50/4.5 (77ø)	1639.00
150/4 Soft Focus (77ø)	1629.00
500/8 (105ø)	4549.00
100-200/5.2 (77ø)	3739.00
Kenco 2X Teleconverter	399.95

KL LENSES w/HOOD

65/4 (77ø)	1859.00
75/3.5 (77ø)	1849.00
90/3.5 (77ø)	1599.00
127/3.5 (77ø)	1489.00
140/4.5 (77ø)	1875.00
150/3.5 (77ø)	1479.00
180/4.5 (77ø)	1515.00
250/4.5 (77ø)	1939.00
75/4.5 Shift (105ø)	2999.00

KL-APO LENSES

210/4.5 (77ø)	3329.00
250/4.5 (77ø)	3839.00
350/5.6 (77ø)	4289.00
500/6 (105ø)	5999.00

EXTENSION TUBES

KL Ext Tube #1	449.00
KL Ext Tube #2	499.00
Auto Ext Tube #1	314.00
Auto Ext Tube #2	344.00

RZ-67 PRO II

RZ67 Pro II Pack—Consists of: RZ Pro II Body, 110/2.8, 120 Back	2999.00
6x7 120 Film Back	635.00
220	645.00
645 - 120 Film Holder RZ/II	645.00
Mamiya Polaroid Back	489.00
NPC Polaroid Back	198.95

RZ LENSES

w/Hood

*37/4.5 (40.5ø)	2689.00
50/4.5 ULD	1729.00
65/4 L.A.(77ø)	1875.00
75/4.5 Short Barrel	1899.00
*75/4.5 Shift (105ø)	3169.00
90/3.5 (77ø)	1389.00
110/2.8 (77ø)	1429.00
140/4.5 LA.(77ø)	1875.00
150/3.5 (77ø)	1489.00
180/4.5 Short Barrel	1249.00
NEW! 180/4.0 Soft Focus	1629.00
180/4.5 (77ø)	1515.00
250/4.5 (77ø)	1939.00
500/8 (105ø)	4549.00
100-200/5.2 (77ø)	3739.00
1.4X Teleconverter	869.00
RZ Tilt Shift Adapter	1499.00
Ext. Tube for Short Barrel Lenses	349.00

***Hood N/A**

APO LENSES

210/4.5 (77ø)	3329.00
250/4.5 (77ø)	3839.00
350/5.6 (77ø)	4289.00
500/6 (105ø)	6199.00

ACCESSORIES FOR RZ-67

Winder 2	549.00
AE Prism Finder II	1229.00
Auto Ext. Tube #1	439.00
#2	475.00
Overhead Bracket	269.95
External Battery Case	69.95
L Grip	209.00
3' Electronic Cable Release	72.95
13'	95.00

ACCESSORIES FOR RB-67 & RZ-67

Prism Finder 2	849.00
Adj. Diopter Magnifier	189.00
Flash Gun Bracket	59.95
Gel. Filter Holder	57.95
Bellows Lens Hood G-3	519.00
Diopter	22.00
Mamiya Systems Book	29.95
PD Prism Finder	1199.00
Mirror-Up Cable Rel.	72.95
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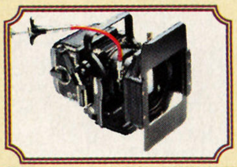

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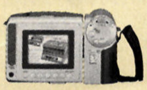
TRV 27 w/2.5"Scrn 230x	589.95
TRV 66 HI-8 w/2.5"Scrn	659.95
NEW TRV 37 2.5 LCD	Call
NEW TRV 38 2.5 LCD	Call
NEW TRV 57 2.5 LCD	Call
NEW TRV 67 Pal HI-8	Call
TR 110 Digital 8 w/3.5"Scrn	Call
TR 310 Digital 8 w/3.5"Scrn	Call
TRV 410 Digital 8 w/3.5 Scrn	Call
TRV 510 Digital 8 w/4" LCD	Call
VX 1000 3 Chip Digital	Call
DCR-PC100 Mini Dig. w/2.5 Scrn	1799.95
DCR-PC3 Mini Dig.	1589.95
TRV-10 Digital Mini	1479.95
TRV-8 Digital Mini	1289.95
TRV-900 3CCD Mini DV	Call
PANASONIC VHS-C Camcorders	
NVX-33 21X 2.5 LCD	539.95
NVX-37 22X 2.5 LCD Stab.	549.95
NVX-57 22X 3" LCD Stab.	649.95
NVX-87 22X 3.8" LCD Stab.	699.95
NVX 77 21X 350x 3.8 Scrn	649.95

SHARP



8mm CAMCORDERS	
VLE-630 8mm 3" LCD 16x	Call
VLE-680 8mm 3" LCD 16x EIS	Call
VLH-860 Hi-8mm 3"LCD 22x EIS	Call
VLH-875 Hi-8mm 3"LCD w/Touch Scrn	Call
VLH-880 Hi-8mm 3.5"2x w/Touch Scrn	Call
VLH-990 Hi-8mm 3.5	Call
ACCESSORIES	
BT-H11UP NI-MH Battery	79.95
BT-L1UP Lithum ION Batt.2400	89.95
BT-77UP 1 Hr. Nicad Batt. Pk	39.95
VR-FA100P Tripod Adpt.	29.95
VR-30ADP Video Light Adpt.	39.95
VR-30LVP Video Light	49.95
VR-410PCNP Protective Cover	59.95
VR-31CAUP Car Batt. Adpt.	59.95
VR-TC37 37mm Tele Lens	49.95

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Panasonic PV-54 VHS-C	
JVC DUX Pro Mini DV	999.95
JVC GRDVL 9000 DV w/Cam.	999.95
JVC SLVM20HF VHS Stere. VCR	199.95
Miro DC30 Plus NTSC/PAl	49.95
Brauado DV2000-DV Editing	299.95
Eidra E Trim Palm Pilot Editor	249.95

SONY PRO

SVO1430 VHS VCR	Call	DSR200 Digital Camcorder	Call
SVO1520 4 HD VHS VCR	Call	DSR300 3CCD DVCAM	Call
SVO1630 4 HD VHS VCR	Call	DSRPD 100 3CCD Camcorder	Call
PVM8040Q 8" Port	Call	DSRV10 Digital Walkman	Call
PVM14M2U 14" Clr Montor	965.00	DSR20 Port Digital VCR	Call
PVM14N5U 14" Clr Montor	Call	DSR30 Digital VCR	Call
PVM14N6U 14" Clr Montor	Call	FXE 120 SEG.	Call
PVM20N5U 19"	Call	PVE 500 A/B Roll Cont.	Call
PVM20N6U 19"	Call	UVW 1800 Beta SP Edit VCR	Call
PVM5042Q 5" Port Mount	Call	UVW 1600 Beta SP Feeder	Call

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ADORAMA PRO JET		4x6	8½x11	11x17	13x19	16½x23.4
Dual Sided Matte	20 Sheet	–	8.49	14.99	19.95	29.95
Dual Sided Matte	50 Sheet	6.99	15.49	29.95	–	49.95
Glossy HW 9M	20 Sheet	–	8.99	15.99	19.50	29.95
Glossy HW 9M	50 Sheet	–	17.95	32.50	–	–
Glossy MW	50 Sheet	–	11.99	19.95	–	–
PQ Ink Jet Paper	100 Sheet	–	8.99	19.99	–	–
Projet Coated Velour Art	20 Sheet	–	12.49	26.99	29.90	(17X22) 44.95
Projet Coated Velour Art	50 Sheet	–	24.49	43.99	54.99	(17X22) 89.90
Projet Velour Art Paper	20 Sheet	–	11.99	23.95	26.69	(17X22) 39.95
Projet Velour Art Paper	50 Sheet	–	21.99	39.95	49.95	(17X22) 74.99
Canvas	10 Sheet	–	19.95	39.95	59.95	–

Rolls Dual Sided Matte 16.5"x50'	38.99
Dual Sided Matte 13"x50'	32.95
Glossy 16.5"x50'	38.99
Glossy 13"x50'	32.99

PICTORICO	8½x11	11x17	13x19
Photo Glossy	(20) 12.99	(20) 24.95	(20) 27.95
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Adhesive Film	(20) 19.95	–	(20) 42.95
Overhead Transperency	(15) 16.95	–	–
Premium Canvas	(10) 19.95	–	(15) 59.95
Poly Silk	(10) 16.95	(15) 49.95	(15) 59.95
Water Color	(20) 14.95	(20) 26.95	(20) 34.95
Sample Pack	12.95		

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# 020108 Black Cart for Stylus 800/1520	20.99
# 020089 Color Cart for Stylus 400/600/800/1520	25.49
# 020093 Black Cart for Color 400/600 Stylus Photo/EX	18.99
# 020110 Color Cart for Stylus Photo /EX	16.49
Ink Cartridges for Stylus 3000 Yellow/Cyan/Magenta/ Black	55.99
# 020189 Color for 7401	21.99
# 020187 Black for 440, 640, 750, 1200	19.79
# 020191 Color for 440, 640,	23.29
# 020193 Color for 750	17.95
# T001011 Color for 1200	25.95

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- SUPER Multi-Coatingfilters, with six layers of coating to each side, which virtually eliminates reflection problems by allowing a average of 99.7% light transmission.
- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

FLD/FLW

- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

FL-W • FL-DAY

STAR SIX/EIGHT

	39/40.5 43mm	46 mm	49/52 55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm	B60
Skylight (1A) / UV	18.95	10.00	10.00	11.95	19.00	28.00	32.00	44.95	
Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
Polarizer	**29.95**	16.95	16.95	19.95	22.95	34.50	40.50	52.00	74.95
Circular Polarizer	**29.95**	28.95	28.95	34.00	49.00	58.95	69.95	92.00	
FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
Cross Screen 4-Point		14.95	14.95	17.95	26.95	34.50	41.95	52.50	
Star 6 (6 Point), Star 8 (8 Point)		–	20.95	23.95	34.50	40.50	44.95	–	
New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier/New Green Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
Super Multi-Coated Filters									
Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
New Ultra Thin Multi-coated Filters									
Skylight (1A) and UV			–	28.95	34.95	41.95	44.95	–	
ND2X, 4X, 8X			–	27.95	33.95	41.95	44.95	–	
Circular Polarizer / UV Hybrid		–	67.50	82.50	119.95	149.95	–		

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LENS	Man. Focus	Maxxum	EOS	Nikon AF	Pentax
17/3.5	Call	—	—	—	—
17/3.5 ATX AF	—	329.95	329.95	329.95	—
New 17/3.5 Pro ATX	—	429.95	429.95	429.95	—
28/2.8	Call	—	—	—	—
100/2.8 ATX AF Mac	—	379.00	379.00	379.00	—
300/4 ATX APO AF	—	429.00	429.00	429.00	—
300/2.8 ATX APO	—	2299	2299	2299	—
400/5.6 ATX APO AF	—	374.95	—	—	—
19-35/3.5-4.5	—	129.95	—	—	—
New 19-35/3.5-4.5	—	199.95	199.95	199.95	199.95
20–35/3.5–4.5 Mac AF	—	259.95	259.95	Call	259.95
20–35/2.8 ATX PRO	—	739.00	739.00	739.00	739.00
28–70/3.5 Macro SD	124.95	—	—	—	—
28–70/2.6-2.8 ATX Pro	—	439.00	439.00	439.90	439.00
28–105/3.5-4.5	179.95	159.00	159.00	159.00	159.00
28–210	—	134.95	134.95	144.95	—
28–300 4/6.3	—	209.95	209.95	209.95	—
35-300/4.5-6.7 SD	—	209.95	209.95	209.95	199.95
70–210/4–5.6 Macro	124.95	—	—	—	—
75–300/4.5–5.6	164.95	—	—	—	—
80–200/2.8 ATX APO Pro	—	759.95	759.95	759.95	759.95
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100–300/4 ATX AF	—	Call	Call	Call	—
New 100–400/4.5-6.7	—	219.95	.	219.95	—
150–500/5.8 ATX	Call	—	—	—	—
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New PZ-5000-AF Auto Zoom #80-160 Covers 28-135mm Lenses **229.95**

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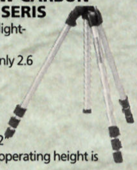

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Professional 1° Spot Meter gives a perfect exposure reading on the Exact area where a light reading is required. That way you can measure the key areas of the subject you're photographing . Comes with eye-cup, strap and case.

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- Reflected light readings
- Automatic match-needle operation
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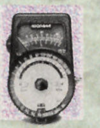
Match Needle Lock Exposure Meter 69.95



- Reflected and incident light readings • Needle Lock button
- Hi-Lo switch • Built-in battery checker
- Cds metering • with strap and case

Flashmeter 3

- Measures single, muliple, incident or reflected flash f/stop accuracy sensitivity range F2.8-32 ISO/100
- Range F1.0-64 in 1/2 stop increments
- Particularly useful in bounce and multiple flash setups where exposure cannot be easily determined on the basis of calculations

139.95

Flashmeter 2 79.95

- Flashmeter accurately measures flash incident output especially useful when using more than one flash • Red LED indicates correct F Stop to use • Range F2 to F22

Accessory Remote Cord **8.95**

Sekonic

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L398M Studio w/c	179
L308 B II Dig. Flashm.	269
L318 Digi Light	239
L328 Digi Lite F	299
L-408 Multi Flashmtr	359
L718 Digi Pro	239
L778 Spot Flash	749

SEKONIC ACCS.

L318/328 5° viewfinder	99.00
L398 Slide set (11)	45
L718 5° viewfinder	119
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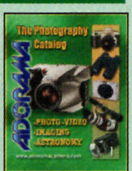

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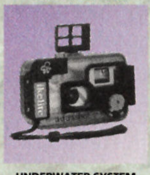

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New Aquashot 3 w/film	59.95
New Aquashot 3-E	64.95
New Aquashot 3-E w/Fuji Camera	109.95
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f/Canon EOS Rebel x/xs	569.95
f/Canon EOS A2/A2E	569.95
f/Nikon N90, 8008S, N70, N50, 6006	.

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Madison 1300 AW

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- 2 outer side pockets for a cell phone and sunglasses
- hide-away, patented All-Weather cover that slips tightly over the pack to provide instantprotection from rain and the elements.
- Adjustable, padded backpack harness with chest straps, a removable waistbelt, plus a handle for convenient lifting.

Size: Tapered front pocket: 14H x 10L x 2W in, **Main compartment:** 17.5H x 11.5L x 4.5W in

PHOTO TREKKER AW

- **Advanced *BACKPACK HARNESS SYSTEM* to prevent fatigue • ALL WEATHER COVER (Pat.) • LAMINATED SEE-THROUGH MESH POCKETS • TRIPOD AND ACCESSORY CASE ATTACHMENT A • QUICK RELEASE BUCKLES**

$229.95

The Photo Trekker AW fits even the largest professional SLRs like the Nikon F4, and all lenses up to a 400mm/2.8 (maximum length 17.5 in., diameter 6 in.), . The bottom portion of the interior is specifically designed to hold Medium Format systems, or a 4x5 Field Camera with film holders and lenses.

Capacity: 2 SLRs, 10 - 12 lenses, **flash and accs.** Size:12W x 6D x 19H In.

PRO TREKKER AW

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35mm Capacity: 2 large professional SLRs, 10 - 12 lenses, flash and accessories

Size: 12W x 6D x 20.5H in

NATURE TREKKER AW

35mm Capacity: 1-2 SLRs, 5 - 7 lenses, flash and accessories

- Has a great BACKPACK HARNESS SYSTEM
- ALL WEATHER COVER
- LAMINATED SEE-THROUGH MESH POCKETS
- QUICK RELEASE BUCKLES

$189.95

Size: 11.5W x 6D x 16.75 H In.

Colors: Black, Forest Green

STREET & FIELD ROVER LIGHT

Two-compartment S&F "economy" backpack model, fully padded removable bottom camera compartment

Features: **$109.95**

Built-in tripod holder drops down on the front can be stowed away when not needed. Top and bottom tripod stabilizer Quick Ties. Mesh side pockets. Top handle. Padded harness with sternum strap. SlipLock slots on the padded waistbelt. Inner laminated mesh pocket. 2 outer front zipper pockets. Removable padded dividers.

Inside Dimensions: top: 11W x 11H x 5.5D in
Bottom: 11W x 8.5H x 5.5D in

PROFESSIONAL AW
ALL WEATHER CASES

Item	Price
Commercial AW	191.95
Commercial AW Med. Format	216.
Magnum AW	161.95
Magnum AW Med.Format	163.95
Pro Mag 1 AW	108.95
Pro Mag 2 AW	119.95
Compact AW	126.95
Elite AW	106.95
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Micro Trekker 200	79.95		
Micro Trekker 100	65.95		
Stealth AW	193.95		
Nature Trekker	189.95		
Photo Trekker AW	229.95		
Pro Trekker AW	319.95		
Super Trekker AW	Call		
Sideline Shooter	51.95		
Orion	46.95	Orion Mini	31.95
Orion Trekker /Daypack	60.95		
Off-Road	72.95	Orion AW	122.95
Photo Runner	43.95		
Off Trail 1 Belt Pack	37.95		
Off Trail 2	62.95		

ACCESSORIES

Item	Price
Pro Lens Cases	Call
Photo Gloves	18.95

Mini Trekker

$99.95

12"L x 6"D x 15.5"H

- Ideal for day trip travel
- Backpack with super comfortable shoulder straps
- Holds 2 SLRs with 6-8 lenses plus flash and Accessories
- Large Front pocket
- Laminated mash pockets
- Slides easily under airline seat.

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Item	Price
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Pro Roller#1	239.95
Pro Roller#2	279.95

COMPACT SERIES

Item	Price	Item	Price
Topload Zoom 2	27.95		
Topload Zoom AW	49.95		
Topload Zoom Pro AW	52.95		
Nova -1	32.95	Nova 3	43.95
Nova -2	36.95	Nova 4	52.95
Nova 5	61.95		

STREET & FIELD SERIES

Item	Price
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Rover AW	129.95
Rover AW Kit	168.95
Rover Light Back Pack	115.95

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KODAK FILM

COLOR PRINT FILM 35mm

film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.48	11.98
GB	(200)	1.85	3.09	8.38	9.58	2.29	3.89	10.68	12.28
GC	(400)	2.09	3.25	8.58	9.74	2.59	4.29	10.98	12.68
GT Gold Max	(800)		3.49		9.98	3.59	4.39	11.98	12.78
Royal Gold RA	(100)	2.99	3.19	9.48	9.68	3.49	4.15	11.88	12.54
Royal Gold RB	(200)	3.49	3.70	9.98	10.19	3.99	4.69	12.38	13.08
Royal Gold RC	(400)	3.69	3.99	10.18	10.48	4.49	4.89	12.88	13.28

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PR. DI	36X w/KODAK PR. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.75	-	10.04	-	–
KR	(64)	—	3.99	—	7.36	-	4.15	-	8.44	-	–
KL	(200)	—	5.19	-	8.56	-	6.89	-	11.18	-	-
Elite EB	(100)	2.99	3.99	6.36	7.36	3.09	4.29	7.38	8.58	6.58	8.18
Elite EBX	(100)	-	4.19	-	7.56	3.29	4.49	7.58	8.78	6.78	7.98
ET	(160)	-	-	-	-	5.69	7.99	9.98	12.28	9.18	11.48
Elite ED	(200)	4.29	5.19	7.66	8.56	4.79	6.39	8.94	10.68	8.28	9.88
Elite EL	(400)	—	5.99	—	9.36	5.39	-	9.68	-	8.88	-

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak
PJ-100	(100)	3.19	11.58	15.95	–	–	–
PRT	(100T)	–	–	–	3.79	18.95	–
VPS	(160)	5.39	13.78	26.95	–	–	–
PJ 400	(400)	3.39	11.78	16.95	–	–	–
PJ 800	(800)	3.59	11.98	19.95	–	–	–
PMZ	(1000)	6.30	14.69	31.50	3.95	19.75	37.95
Portra 160 NC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 160 VC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 400 NC		5.79	14.18	28.95	3.60	17.99	36.60
Portra 400 VC		5.79	14.18	28.95	3.60	17.99	36.60
New! Portra 800		6.59	14.98	32.95	4.39	21.95	.
New! Supra 100		Call	Call	Call	–	–	–
New! Supra 400		Call	Call	Call	–	–	–
New! Supra 800		Call	Call	Call	–	–	–

Bulk 100'

Kodalith

Item	Price
6556	42.95
5072	69.95
5325	86.95
Portra 160NC	44.95
Portra 400NC	43.95

GPX (160)
135-8 Exp
ProPack (10)
15.95

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	8.39	12.68	11.88	4.69	–	–	89.95
EPR	(64)	9.49	13.78	12.98	4.99	24.95	47.95	98.95
PKR	(64)	8.89	13.18	-	–	–	–	–
EPN	(100)	8.89	13.18	12.38	4.59	22.95	46.95	89.95
EPP	(100)	8.89	13.18	12.38	4.49	22.45	44.95	88.95
E100 S	(100)	5.99	10.28	9.48	3.89	19.45	39.95	93.95
E100 SW	(100)	5.99	10.28	9.48	3.89	19.45	39.95	89.95
E100 VS	(100)	5.99	10.28	9.48	4.19	20.95	44.95	104.95
EPT	(160)	9.69	13.88	13.18	5.19	25.95	–	101.95
E-200	(200)	7.79	12.08	11.28	4.39	21.95	47.95	99.95
PKL	(200)	9.79	14.08	-	–	–	–	–
EPJ	(320T)	9.99	14.28	13.48	–	–	–	–
EPL	(400)	9.95	14.24	13.44	5.59	–27.95	–	115.95
EPH	(1600)	11.49	–	–	–	–	–	–
5071	(DUP)	6.99	11.28	10.48	–	–	–	42.95
HCS	(EKTA)	5.49	9.78	8.98	–	–	–	–
S0366		7.29	11.58	10.78	–	–	–	59.95
S0279		7.19	–	–	–	–	–	–
EIR		18.95	–	–	–	–	–	–

Kodak PREMIUM PROCESSING

Processing By Mail

MAILERS for Prints

Item	Price	Item	Price
DP-12	4.49	DP-24	6.49
DP-36	8.99		

for Slides

Item	Price	Item	Price
PK-12	5.99	PK-24	3.37
PK-36	4.29	ESP-1 *(push)*	2.69
PK-59 *(Movie)*	5.59		

for PHOTO CD

Item	Price	Item	Price
PKT-24	17.95	DPT-24	17.95
Fuji Slide Mailer *(36X)*	3.75		

DISPOSABLE CAMERAS

KODAK Fun Savers

Item	Price	Item	Price
Fun Saver	4.29	w/Flash	5.99
Panoramic	6.69	Weekend	7.65
Wedding Pack (5)			36.95
Fun Saver APS w/Flash			7.95

FUJI Quick Snaps

Item	Price	Item	Price
Outdoor	3.99	w/Flash	5.49
Panorama	7.49	w/Flash	12.99
Water Proof			8.79

AGFA FILM

Item	Price
Wedding Pack	28.95

KODAK MOVIE FILM

Item	Price
PXR 464 (B&W)	11.19
TXR 464 (B&W)	11.19
KMA 464 (silent)	11.15

Scotch 3M

COLOR SLIDE FILM

	135-36	w/Proc.
Scotch 100	2.99	6.48
Scotch 400	4.79	8.28
Scotch 640 T	5.49	8.98

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.95	74.95	61.95	–
4111 (Vericolor)	9.95	–	34.95	155.95
4325 (Comm Int.)	17.95	79.95	65.95	307.95
PRT (100T)	18.29	83.95	69.95	–
Portra 160 NC	17.49	78.95	64.95	–
Portra 160 VC	17.49	79.49	64.95	–
Portra 400 NC	19.95	–	74.95	–

COLOR SLIDE		4x5 10	4x5 50	8x10 10	8x10 50
6117	(EPR)	21.95	97.95	81.49	384.95
6118	(EPY)	18.95	87.95	71.95	334.95
6121	(DUP)	39.95	70.95	141.95/25	271.95
6105	(EPP)	19.95	91.95	75.95	349.95
7058	(EPN)	19.95	91.95	75.95	349.95
E100 S		19.95	89.95	74.95	349.95
E100 SW		19.95	89.95	67.95	317.95
E100 VS		20.95	94.95	78.95	368.95

BLACK & WHITE		4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147	(PX)	16.95	62.95	104.95	54.95	107.95
4164	(TX)	16.95	62.95	105.95	54.95	108.95
4052	(TMX)	16.95	62.95	105.95	54.95	–
4053	(TMY)	16.95	66.95	109.95	57.95	–
T400-CN		8.95	10 Sheets			
4125	(Copy)	23.95	89.95	139.95	–	151.95
4127	(Comm)	29.95	–	–	–	189.95
2556	(Ortho)	–	45.95	–	100 Sht.	144.95
4143	(HIE)	49.95	–	–	–	–
4415	(TP)	35.95	–	–	124.95	–
4162	(Ektapan)	18.95	68.95	109.95	–	117.95

4x5 READY LOAD (20 Sheets)

Item	ASA	Price	Item	Price
64T	(64)	49.95	E100S	51.95
EPP	(100)	52.95	E100SW	51.95
PRN	(100)	48.95	Ready Load Holder	54.95
TMX	(100)	33.95	HP Combo Plan T Sys.	44.95

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.08				
PXP	(125)	–	–	–	–	–	12.49	25.50	31.95
TXP	(320)	–	–	–	–	–	*11.39	*22.95	–
TX	(400)	2.59	9.08	*3.19	*11.58	*2.24	–	–	33.95
TMX	(100)	2.69	9.18	*3.45	*11.84	*2.19	*10.95	–	34.95
TMY	(400)	2.89	9.38	*3.55	*11.94	*2.29	*11.45	–	36.95
T400 CN	(C41)	2.99	9.48	4.09	12.48	2.69	–	28.95	
B&W Plus	(C41)	2.99	–	–	–	–	–	–	–
TMZ	(3200)	–	–	4.69	–	–	–	–	84.95
TP	(Copy)	–	–	6.79	–	5.49	–	–	–
VP	(120)	–	–		–	2.19	–		150'→ 59.95
HIE		–	–	8.99	–	–	–		

***Prices Are Based After Kodak Rebate**

FILM SPECIALS

KODAK

Item	Price
E100 S (100) 135-36 *(20 Pack)*	$113.95
E100 SW (100) 135-36 *(20 Pack)*	$113.95
E100 VS (100) 135-36 *(20 Pack)*	$115.00
E200 (200) 135-36 *(20 Pack)*	$149.95
PJ400 (400) 135-36 *(20 Pack)*	$65.95
PJ800 (800) 135-36 *(20 Pack)*	$69.95

CLEARENCE KODAK

Item	Price
PMC *(400)* 120	$2.39
PMC *(400)* 220	$4.59
PPF *(400)* 120	$2.39
PPF *(400)* 220	$4.59
PRN *(100)* 135-36	$3.49

FUJI FILM

Professional

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	35mm 36x	Roll Film w/p	Roll Film 120
CU	(1600)	3.19	9.68	3.99	12.38	—
CS Reala	(100)	2.45	8.94	3.29	11.68	2.09
Superia / Press Film						
Superia	(100)	1.69	8.18	1.89	10.28	1.85
Superia	(200)	1.79	8.28	1.95	10.34	—
Superia	(400)	2.09	8.58	2.79	11.18	—
Superia	(800)	—	—	3.49	11.88	—
Press -800	(800)	—	—	3.39	11.78	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	36X with Processing by Kodak
RA	(100)	2.59	5.96	2.99	6.28	7.28
RM II	(200)	2.89	6.26	3.79	7.08	8.08
RH II	(400)	3.89	7.26	4.99	8.28	9.28

FUJI QUICK LOAD

Item	Price	Item	Price
Film Holder	104.95	**RDP III** Provia	56.19
RVP Velvia	57.49	**RTP** 64T	54.69
RAP Astia	56.19		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	w/Processing by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.28	9.28	2.79	6.49	73.95	19.95	89.95	75.69	351.75
RTP	(64)	5.99	9.48	9.78	3.09	–	86.50	18.90	86.95	72.49	335.95
RAP Astia	(100)	4.99	8.28	9.28	3.09	6.49	69.95	18.95	87.95	73.50	346.50
RDP II Provia	(100)	–	–	–	2.49	–	64.95	–	85.95	Call	–
RDP III Provia	(100)	5.39	8.68	9.68	3.99	7.49	–	19.95	89.95	74.59	346.50
RMS 100/1000		6.39	–	–	4.19	7.99	99.95	–	–	–	–
RHP Provia	(400)	6.09	9.38	10.38	4.19	–	109.95	–	–	–	–
RSP Provia	(1600)	6.59	–	–	–	–	–	–	–	–	–

	ASA	35mm 36x	35mm w/p	Roll Film 120	Roll Film 220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	3.19	11.58	2.35	5.19	42.95	16.75	75.75	61.95	—
NPL	(160)	—	—	3.49	—	—	17.85	77.75	62.95	—
NPH	(400)	3.69	12.08	2.59	5.69	—	—	—	—	—
NHG II	(800)	5.69	14.08	3.69	6.89	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.38	-	-	-				
Neopan	(400)	2.49	10.88	2.25	-	34.95	—	—	—	—
Neopan	(1600)	2.99	11.38	—	-	—	—	—	—	—
CDU Duplicating		—	—	—	-	42.95		67.95		257.95
ITN Internegative		—	—	—	-	74.95	17.59	79.95	65.49	302.95

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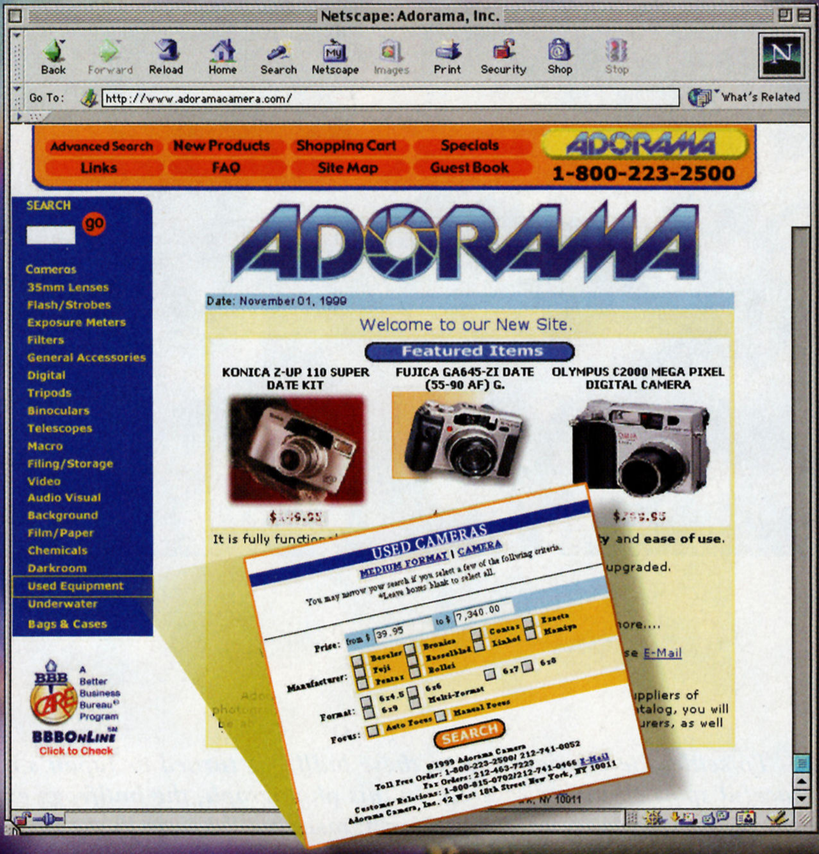
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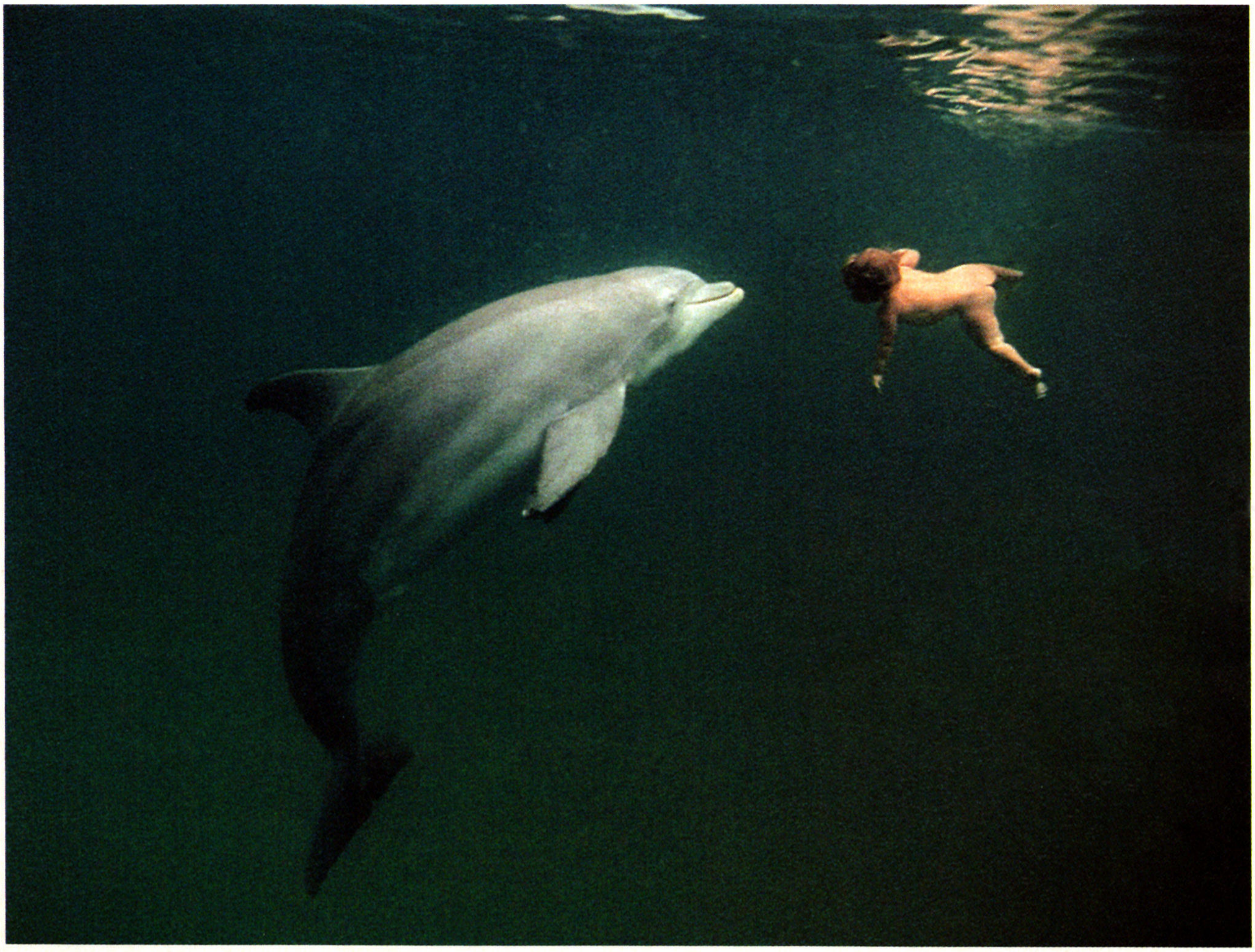

Donald Tipton

ONE OCEAN

The friends you make as a child may be with you all your life. What a lucky little girl! Photographer Donald Tipton traveled to the Gulf of Mexico with friends who planned to introduce their eight-month-old daughter to the wild bottlenose dolphins that make this part of the ocean their home. The dolphin was fascinated with the child, but stayed at a respectful distance until it seemed that everyone was comfortable with the situation. Then, it was mutual discovery and play—children and dolphins seem to be experts at both. "The discovery that each shared with the other was so moving," says Tipton, "that at times I forgot that I really should photograph this moment."

Nikon FE2, Nikkor 20mm, Ikelite housing, Fujichrome Sensia

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